

MUSICAL AMERICA

Vol. XXI. No. 19

NEW YORK

EDITED BY

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MARCH 13, 1915

\$2.00 per Year
Ten Cents per Copy

OPTIMISM REIGNS DESPITE CROWDING OF CONCERT FIELD

New York Managers in General Confident that Neither Artists of Standing Nor the Musical Public Will Be Adversely Affected by Conditions Engendered by War—No Cutting of Prices in Case of Concert Artists of Eminence—Less Known Musicians Principal Sufferers—Nearly Entire Metropolitan Opera Company to Remain in America This Summer

IN the face of rumors of chaotic conditions in the field of music, due to general business depression, together with the arrival upon these shores of hundreds of musicians and the expected reduction of the salaries of opera stars, word of encouragement has been received from New York managers who are convinced that neither the devotees nor the patrons of the art are to suffer material losses. While this optimism is not universal among managers it is, in many cases, based upon frankly given statements of recent successes—box office gains and generous bookings for the future.

These opinions were sought immediately after the published reports this week that most of the artists of the Metropolitan Opera Company would be obliged to remain in this country during the coming Summer because of the war, an announcement which added weight to the widely voiced apprehension as to the over-crowding of the musical field. It was stated that, whereas Mr. Gatti-Casazza would find it necessary to take his usual business trip abroad, principals, chorus and orchestra of the Metropolitan would be added to the ever-increasing list of newcomers in quest of American dollars.

At the office of the Wolfsohn Musical Bureau optimism reigned supreme. Names of well-known artists were given out who, it was promised, would receive more money next year than they were getting at present. Richard Copley asserted with positiveness that the highest grade of musical talent would not be affected by the presence of newcomers struggling for recognition. "Who can fill the places of the greatest concert artists?" he inquired. "Those whose reputations have become established will continue to receive the prices they have been paid in the past—and they will, in some cases, receive even better prices. Judging from the fact that six or seven musicians from Europe in search of engagements call at this office daily it would appear that the number of available artists in New York at present is doubled, but this will not have the slightest effect upon the really great artists of to-day."

Mr. Copley inclined to the belief that there would be no increase in the number of attractions for a while. That musicians who have never really achieved distinction are in a fair way to receive a set-back because of the increased competition was readily conceded. Mr. Conley, in fact, cited cases of more or less prominent artists who have been affected by operatic failures and the numerous cancellations of concert dates. The strangers, many of whom cannot

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OSCAR SEAGLE

The Gifted American Baritone Whose Eminence as a Master of Song Interpretation Has Become Universally Recognized, as Shown by the Magnitude of the Audience at His Carnegie Hall Recital of This Week (See Page 6)

MR. HERTZ TO CONDUCT PARKER'S PRIZE OPERA

Will Leave Metropolitan for California at Season's End—To Direct Harvard "Siegfried" Also

It was announced this week that Alfred Hertz, whose contract as conductor at the Metropolitan Opera House expires at the end of the present season, has accepted the offer to bring out Horatio Parker's new prize opera, "Fairyland," in Los Angeles in June.

"I will leave for the West right after

the close of my season with the Metropolitan and will in June make a flying trip to Harvard University in Cambridge to conduct the open air performance of 'Siegfried' in the Stadium there and immediately return to California again. This is the beginning of my Sabbatical year," said Mr. Hertz to MUSICAL AMERICA. "I am happy indeed to be able again to do something to help the cause of American opera in this country."

Mr. Hertz, it will be remembered, conducted Horatio Parker's "Mona," when it was produced at the Metropolitan Opera House.

MILWAUKEE TRIES NEW PLAN TO GIVE MUSIC TO MASSES

Boston Symphony and Four Great Stars to Be Introduced by A Capella Chorus in Dollar Concerts at Big Auditorium—Undertaking Is Further Step in Policy of City's Organizations to Assume Duties of Managership

MILWAUKEE, WIS., March 7.—The Boston Symphony Orchestra, Padrewski, Melba, Farrar, Kreisler, are booked to appear in Milwaukee next season under the auspices of the A Capella Chorus, which purposes to offer the best seats for the concerts at one dollar each. "We ask no guarantee from the people of Milwaukee for these concerts," said August Kringel, president of the choral organization. "The purpose is to give the best obtainable in music, and to place it within reach of the masses at a cost within everyone's means. The concerts will be given in the big city Auditorium." The course tickets may be purchased at prices ranging from \$6 to \$8; concerts by the A Capella Chorus will complete the concert course planned. The drawing power of the artists, the wide clientele of A Capella supporters, and the popular prices are relied upon to assure success to the ambitious venture. The undertaking is a further step in the policy of local musical organizations to assume the function formerly left to private management.

Would Stop Municipal Concerts

Injunctional proceedings have been begun by Bart Ruddle, a publicity agent, against the Auditorium Symphony Orchestra which if forced to a successful issue at the hearing of the case March 29, will end the life of Milwaukee's most popular musical institution. Mr. Ruddle is endeavoring to procure a permanent injunction to prohibit the city comptroller paying any further accounts out of the city "concert fund."

"My attention was first directed to the matter," says Mr. Ruddle, "when the city paid a recent orchestra deficit. It is in violation of the statutes for the city to engage in commercial entertainments. The stockholders of the Auditorium company have never authorized holding the concerts."

A Chicago newspaper suggested that inasmuch as Ruddle handles publicity work for many local musical clubs it is probable that the musical societies are behind the move to kill the municipal symphony orchestra concerts. "The whole thing is absurd," asserts Manager Joseph Grieb of the Auditorium. "The musical clubs are all very friendly toward us."

A concert was given as usual on Sunday, and in spite of the fact that there were six inches of newly fallen snow on the ground, the orchestra was heard by 3,700 persons in an interesting and well played program. Florence Betry, pianist, and Sara Gerahty, soprano, were the able soloists.

The concerts given in February have been paid for wholly out of box office receipts; the management returned a balance to the city of \$1.76 for the month of February. The attendance for the month exceeded that of the corresponding period of last year 277 per cent. The Auditorium board, which has in hand the management of the Auditorium and its orchestra, is composed of eleven directors, six of whom represent the city; the other five represent the private capital invested in the building. The orchestra is strictly a municipal organization. J. E. M.

NEW QUARTET MAKES ITS BOW IN BOSTON

First Public Performance Highly Successful—Its Distinguished Personnel

BOSTON, March 8.—The Boston Quartet, Sylvain Noack, first violin; Otto Roth, second violin; Emile Ferir, viola, and Alwin Schroeder, 'cellist, made its first public appearance this evening in Jordan Hall. The Quartet was assisted by Heinrich Gebhard, pianist, and the program contained Beethoven's Quartet, Op. 18, No. 6, in B Flat; Franck's Piano Quintet in F Minor, and Haydn's Quartet in D Major.

The members of the quartet are musicians of uncommon distinction. Mr. Noack is the excellent concertmeister of the Boston Symphony Orchestra and Mr. Ferir is the first viola player of the same organization. Messrs. Roth and Schroeder are well known to the public which attends quartet concerts in many cities, as both were for years members of the Kneisel Quartet. The Boston Quartet has been playing during the late months in private houses, but this concert represented its initial appearance before the general public.

In many respects the performances, especially of the Franck Quintet and the Haydn Quartet, were of a character which one would have expected only from an older organization. It was not always thus with the Beethoven music, but it is easily understandable that the first performance would be a little less spontaneous and finished than later ones. As for soloists, no one who listens to the beautiful tone and the very expressive interpretation of Mr. Noack, to the haunting tone of Mr. Ferir, or the deep and virile tone which Mr. Schroeder produces from his instrument need have had any doubt of their quality, but every one who has tried knows how much quartet playing, even on the part of serious and experienced musicians, is a matter of experience together.

The strongest impression of the evening was made in Franck's work, first because of the power and grandeur and mystical tenderness of the music, and secondly because of the most brilliant and authoritative representation. Mr. Gebhard, a past master in this wondrous music, gave an inspired performance of the piano part. No pianist whom I have heard equals Mr. Gebhard in this work, but on this occasion he appeared to surpass himself.

The concert as a whole was very successful. It was attended by an exceptionally musical audience, including George W. Chadwick, Charles M. Loeffler, Arthur Foote, F. S. Converse, Mr. and Mrs. Anton Witte, Mme. Helen Hopekirk, Georges Longy and many other members of the Boston Symphony. O. D.

Robert H. Prutting to Occupy New Organ Post in Hartford

HARTFORD, CONN., March 9.—Robert H. Prutting has resigned as organist and choir director of the First Presbyterian Church, his resignation to take effect April 1. After that date he will serve in a similar capacity at the First Methodist Church, also of this city. With Mr. Prutting will go four of the five members of his choir, namely, Helen Stelling, soprano; Arline Schrier, contralto; J. Burton MacNamar, tenor, and Arthur A. Daisley, basso.

Caruso Arrives Safely in Italy

General Manager Gatti-Casazza, of the Metropolitan Opera House, received a cable message from Enrico Caruso last Saturday stating that he had arrived safely in Naples and was about to continue on his journey to Monte Carlo by way of Genoa. The tenor is scheduled to make his first appearance of the Monte Carlo season in "Aida" the middle of this month.

Edna Walther, the sixteen-year-old singer, who appeared one season in "Königskinder" at the Metropolitan, was released by Magistrate Nolan in the Yorkville court, on March 7, after a hearing on a charge of attempted suicide. Mrs. O. H. P. Belmont aided the girl.

A Professor Albe, of Lahore, claims to have invented a phonoscope that enables the totally deaf to perceive sounds, both of speech and music, by means of the eyes.

ELABORATE CONCERT PARTY ON GLUCK-ZIMBALIST TOUR



THAT the concert party of such popular joint-recitalists as Alma Gluck and her husband, Efreim Zimbalist, reaches elaborate proportions may be seen from the appended picture. The photograph shows Miss Gluck and party approaching San Francisco on a boat from Oakland, Cal., and getting their first view of the Exposition city. In the group from left to right are: No. 1, Mr. Vasold, the tuner, who keeps the artists' piano in perfect trim for the concerts; No. 2, the younger "Jack" Adams of the Wolfsohn Musical Bureau, managers of the tour; No. 3, Miss Gluck; No. 4, Mr. Zimbalist; No. 5, Willy Spoor, accompanist for Miss Gluck; No. 6, Katherine Adams, daughter of A. F. Adams, head of the Wolfsohn Musical Bureau; No. 7, Sam Chotzinoff, Mr. Zimbalist's accompanist, and No. 8, Althea Jewell, Miss Gluck's secretary.

PARKER ROLE FOR SOPRANO

Mme. Hudson-Alexander Creates Part in "Morven and the Grail"

Caroline Hudson-Alexander has been engaged to create the soprano rôle in "Morven and the Grail," Horatio Parker's new oratorio, which will have its first public performance in Boston on April 13. The work was especially written for the celebration of the centennial anniversary of the Handel and Haydn Society of Boston, and it will be given under the direction of Emil Mollenhauer. The soprano is to make three appearances with the Handel and Haydn this season.

Nearly every season Mme. Hudson-Alexander has a song written for her and dedicated to her. This season she has been singing with much success a song by Claude Warford, of the Morris-town School of Music, called "The Judgment Book," and also two unusual songs by Howard Harold Hanson, a young composer but eighteen years of age, a student of The Institute of Musical Art, New York. They are entitled "Fate" and a "Song of Autumn."

At the Concord Festival, at which the soprano was soloist and most successful, one of her encore numbers was the old "Flow gently, sweet Afton," and in compliment to the singer the organist of one of the churches used the number on the chimes that evening before services.

Rumor Connects Dippel with New Chicago Opera Project

As a result of the financial failure of the Chicago Opera Company it is possible that Andreas Dippel, formerly its general manager, may organize a new company for the presentation of opera in that city and Philadelphia, although it was said in Mr. Dippel's behalf this week that reports to that effect were merely "guess work." When Mr. Dippel resigned from the management of the Chicago company two seasons ago he agreed to stay out of active participation in grand opera for three years, but it is thought that the failure of the organization frees him from that obligation. It is said that Mr. Dippel has cabled an offer to Mary Garden, now in Paris, to become one of his prima donnas and that he is ambitious to obtain the services of Mme. Tetrazzini, Titta Ruffo, Mario Sammarco and other noted singers.

Decides Nordica Was Resident of New Jersey

Mme. Lillian Nordica was legally a resident of New Jersey at the time of her death in Batavia, Java, and the New Jersey courts take jurisdiction in the contest over her will, according to a decision announced in Freehold, N. J., on March 4, by Judge John W. Slocum. Mme. Nordica's husband, George W. Young, and her sisters are involved in a dispute as to which of two wills left by the singer should be recognized as valid.

HERBERT-SMITH FEUD

Enmity Between Composer and Librettist Disclosed in Lawsuit

The existence of a personal feud between Victor Herbert, the composer, and Edgar Smith, the comic opera librettist, was disclosed in injunction proceedings in the Supreme Court of New York, on March 5, brought by Mr. Herbert to restrain Lew Fields, the actor, and the World Film Company from making a moving picture production of "Old Dutch," for which Mr. Herbert wrote the music. It was testified that Mr. Smith was originally given the task of writing the libretto of "Old Dutch," but that Mr. Herbert objected when he was asked to become Mr. Smith's collaborator, asserting that he had not spoken to the latter for ten years and that he saw no reason to change his attitude. The producers of the play then engaged George V. Herbert to write the lyrics for Herbert's music.

Mr. Herbert is contending that the moving picture production of the piece without his music and without the payment of royalties to him is a breach of contract.

OPTIMISM REIGNS DESPITE CROWDING OF CONCERT FIELD

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speak English, he believes, will have a hard row to hoe.

A corresponding opinion was presented by Fitzhugh Haensel of Haensel and Jones.

"Celebrated artists are in a perfectly secure position at present," he said, "and there is only a shallow likelihood that they will suffer a set-back in the future. There is a general tendency downward in prices. The theaters bear evidence of this. Broadway shows of a better character are being seen for less money than formerly, owing largely to the competition of the motion picture houses, which, on the other hand, are in some cases raising prices. This seems like conflicting testimony, but the fact remains that managers are rapidly acquiring the belief that the cost of seats has been too high. What the people are willing to pay is a widely mooted question. Our musical artists are rated according to their fees plus local expenses and a profit for the local manager and so far we have seen no indication that the public is unwilling to pay for their services.

"After bookings in Canada had been cancelled by the Boston Symphony Orchestra, the New York Philharmonic and Chicago orchestras, the New York Symphony, in the face of warnings, and with Germans among the players went

PABLO CASALS WITH BOSTON ORCHESTRA

Given Ovation after Lalo Concerto—Converse's "Ormazd" Heard Again

Bureau of Musical America,
No. 120 Boylston Street,
Boston, March 7, 1915.

AT the Boston Symphony concerts of the week Pablo Casals was the soloist. He played Lalo's Concerto, for 'cello and orchestra, and no words would do justice to the beauty and the finish of his performance. The audience applauded as they have not applauded a soloist for a long time. Mr. Casals, as urbane as ever, little disposed to demonstration, was none the less obviously delighted with his reception.

The orchestral pieces were Tchaikowsky's "Romeo and Juliet" overture; F. S. Converse's symphonic poem, "Ormazd," after the "Zendavesta"; and Mozart's G Minor Symphony. Mr. Converse's symphonic poem made a deeper impression than when it was first performed at these concerts several seasons ago. Dr. Muck's reading was not only sympathetic, but imaginative and complementary of the purpose of the composer. Mr. Converse, in describing musically the assembling of blessed hosts, the conflict with powers of darkness, and triumph of Ormazd, ruler of the heavens, has written in a broad and dramatic manner. He momentarily descends to the obvious and in certain places is purely descriptive. But as a whole the work has vision; the composer shows himself capable of filling a large canvas with considerable power. The orchestration is admirable for its transparent brilliancy and sonority. Mr. Converse has produced too little symphonic music of late years.

The pension fund concern of the orchestra, given this afternoon in Symphony Hall, presented a program consisting of the compositions of Tchaikowsky and Wagner: Tchaikowsky, "Symphonie Pathétique"; Wagner, Selections from Act III of "Die Meistersinger"; selections from "Siegfried" and "Götterdämmerung," arranged by Hans Richter; overture to "Tannhäuser." The seating capacity of the auditorium was insufficient for the audience which assembled. The orchestra, under Dr. Muck's direction, played music with which it was thrice familiar with all desirable brilliancy.

OLIN DOWNES.

Johanna Gadski's brother-in-law, Capt. Tauscher, who won the Iron Cross in the early days of the Great War, is a son-in-law of Teresa Carreño.

to Montreal and Quebec last November and did an excellent business. People were 'turned away.' This experience was repeated in Toronto two weeks ago.

"The principal sufferers from an overcrowded musical field will be the medium-priced artists and the newcomers, who, despite, it may be, a high degree of talent will find it more difficult to be heard than before. If a general reduction in prices ensues I believe it will be only temporary. As for the established musicians, they cannot readily be supplanted. Considering general business conditions, music has done marvelously well and it is worth noting that in times of depression the people often spend more for diversion."

A different view was entertained by R. E. Johnston.

"In a time of over-production we must expect a downward reaction," he said. "This, in the course of time, will affect everybody. Partly because of the uncertainty of the times many persons will not sign contracts and many will not subscribe for courses as readily as formerly. They hesitate to sign for four seats for ten dollars.

"There are possibly three artists outside the pale who will not be obliged soon to accept less money. In fact, next year there may be a fourth. It is well to bear in mind that personality draws ninety per cent. and artistic ability about ten per cent., and don't forget that ninety per cent. of the audience doesn't know. They judge by what they hear from others—and by what they see. Very soon all the managers will be trying to get the artists with the established name and personality—and, if possible, with the art."

REPAYING DEBT TO PADEREWSKI WITH SERVICE FOR POLES

Ernest Schelling, American Pupil of the Great Pianist, Devoting Present Season to Work in Behalf of American Polish Relief Committee—His War-Time Experience in Tracing Missing Soldiers Through Swiss Red Cross—How Exploitation as a "Child Prodigy" Endangered an Eminent Career and How Paderewski Brought Encouragement and Inspiration at the Crucial Moment

NOT without glory in his own country is Ernest Schelling, the pianist, lately returned to us and now sojourning in New York. He has been heard here but once this season, and that at a concert for charity—for the American Polish Relief Committee—with the Symphony Club of New York, on March 3. Because of his deep interest in helping the Poles, Mr. Schelling will devote practically all his time for the remainder of the season to work in behalf of this relief committee—a debt of gratitude that he considers he owes the nation of his teacher, Paderewski. He will resume his work before the public in the beginning of the Autumn season.

"We artists like to play once in a while, too," said Mr. Schelling. "I explain it to myself as a result of the fact that we are such students in our childhood, or rather what should be our childhood. I played in concert at the mature age of four and a half years and at seven was in the Conservatoire at Paris! There is no doubt that art is the robber of childhood. So, that is why we romp at times and act so much like children. I think people ought to forgive us this temporary lack of dignity!"

Like many another artist this year, Mr. Schelling was booked for many European appearances, which, of course, were canceled, but because he is a neutral, an American, he has had to pay all the expenses of orchestra, hall, leader and agent; in some places, he has even had to pay an indemnity for not appearing!

"During my last two months abroad," related Mr. Schelling, "I was one of 130 volunteers at the prisoners' bureau of the Red Cross Society in Geneva. There we worked like slaves in what might be called the clearing house for information regarding all French, German and English prisoners. It was most interesting, and we felt that we were really helping to soothe or efface much of the misery caused by the present state of things."

Tracing War Prisoners

"I think it would interest your readers to know about this wonderful bureau. It was a huge undertaking. We indexed the names of the soldiers of all the different regiments, of the Allies and the Germans. When a man was reported missing and his family or friends wrote to us, we looked him up, found what regiment he was in and where it was located, and then ascertained the truth as to his fate. You may easily imagine what a gigantic work this was, and the intense sorrow we were forced to witness daily. We also transferred letters from prisoners on one side to their families on the other. These letters we had to read, and if there happened to be any news in them relating to the war, we effaced it with black paint. Sometimes we had as many as 4,000 letters a day to answer."

Mr. Schelling's career has been most interesting. Being a child prodigy, he was taken about Europe on concert tours, until, at the age of sixteen, he became a victim of neuritis. He felt so discouraged when the doctors pronounced his case incurable that he returned to America, giving up all hope of continuing his career.

"When I came back I was quite poor," declared Mr. Schelling. "My real knowledge was music; I was the follower of an overcrowded profession. So I did everything or anything I could find to do. I played accompaniments, when my arm did not annoy me too much; I copied music, assisted in writing musical text-books and gave lessons. One thing I had not been robbed of—and that a

product of my "prodigy" days—was my thorough understanding of French and German. Because of this I also did a great deal of translating, and, after a time, I saved enough to return to Europe.

Inspiration from Paderewski

"There I met Ignace Paderewski. I told him my story; my former ambitions, and how they had been thwarted. He asked me to play for him. I had no technique, for I hadn't been able to practice. But he insisted that I play just the same, and, after hearing me, offered to teach me, despite my physical condition. I joyfully accepted, for I realized the meaning of being a disciple of Paderewski!

BRANSCOMBE PROGRAM IN AMERICAN SERIES

Composer's Works Found Interesting as Interpreted by Popular Artists at Wanamaker's

The sixth concert of the series devoted to the works of American composers was given in the Wanamaker Auditorium, New York, on March 2. The composer represented was Gena Branscombe, who presided at the piano. Edna Dunham, soprano; R. Norman Jolliffe, baritone; Samuel Gardner, violinist; Alexander Russell, organist, and a chorus of women's voices, consisting of members of the Madrigal and Lyric Clubs of Newark, N. J., co-operated in the presentation of the program. Miss Dunham's numbers included "A Lovely Maiden Roaming," "Sleep Then, Ah Sleep," "The Morning Wind," "The Tender Sweetness" and "In Granada," this with violin obbligato by Mr. Gardner. She sang them with intelligence and lovely vocal quality, winning her audience's favor. Mr. Jolliffe displayed

a baritone of good quality in "Krishna," "I Bring You Heartsease and Roses," "Boot and Saddle," "I Sing the Battle," "Of My Auld Loves" and "When the Moon Is Ailin'."

For Mr. Gardner there were the "Sleep Fairy" and "Carnaval Canadien." He played them with tenderness and technical accuracy, earning much applause. In the choral numbers the members of the chorus sang creditably "O! Marse Winter," "In Arcady by Moonlight" and the superb "Hail Ye Time of Holie-Days." Miss Branscombe's compositions show a fertile imagination, a keen harmonic sense and no little melodic inspiration. Her work interested through its variety and evident modern feeling.

G. A. K.

Oscar Hammerstein Undergoes Operation

Oscar Hammerstein underwent an operation for blood poisoning at St. Luke's Hospital, New York, on March 9. His left foot and leg had become infected from a bunion on which a chiropodist had operated. His early recovery is expected. The impresario is now sixty-eight years old.

Protest Against California Registration Bill

LOS ANGELES, March 2.—A committee of music teachers waited on the legislators of Southern California last Friday and protested against the passage of the bill now in their hands, which would require all music teachers to register with the Secretary of State, stating the educational advantages they may have enjoyed, but making no requirements as to any grade of proficiency on the part of the teachers. W. F. G.

Miss Duncan to Dance at Century Opera House

Having abandoned her announced intention of sailing for Italy and Greece in the middle of March, Isadora Duncan, the classic dancer, has decided to give a four-weeks season of Greek dances at the Century Opera House, beginning on March 15. To bring her art within reach of the masses, Miss Duncan has arranged to have some of the seats for her performances sold for as little as ten cents. Support was pledged for the work of Miss Duncan as long as she remains in America by about forty musicians, artists, actors and literary men at a meeting held last Sunday.



MISHKIN PHOTO

Photographic Impressions of Ernest Schelling, the Distinguished American Pianist. Above, to the right, is Kasimiera Malaczynska's Bust of Mr. Schelling

MISFORTUNE ONCE MORE BEFALLS URLUS IN RÔLE OF "TRISTAN"

Tenor Nearly Voiceless in Concluding Acts of Metropolitan Performance—"Walküre" Sung in Place of "Tannhäuser" as Result of His Illness—Sembach and Mme. Kurt Sing in "Fidelio" for First Time in New York

WHAT gave promise of being the finest "Tristan" of the season at the Metropolitan Opera House was marred last Saturday afternoon when Mr. Urlus succumbed once more to the old-time "hoodoo" which has so often made life miserable for him in this opera and which assailed him this time quite as maliciously as it had on past occasions. As if to make memorable his return to the Metropolitan fold to fill the place of the late Rudolf Berger, it smote him with the burden of hoarseness at the beginning of the second act and

doomed him to wrestle with the enormous difficulties of the third in almost as toneless a condition as he had been on the occasion of his New York debut.

Mr. Urlus sang the first act admirably last week. His entrance in the garden scene found him in a disturbing vocal state, however, and those who have witnessed the tenor's various misfortunes in the past noted with dismay that he slurred over passages, transposed high notes and was frequently inaudible, while Mr. Toscanini on his part frequently increased the volume of orchestral sound—a sort of danger signal well known to the initiated. In the last act Mr. Urlus, his voice reduced to a whisper, went through his rôle mainly in dumb show, while Mr. Toscanini helped him in his plight by granting the cut in the love curse that he usually makes as a concession to invalid *Tristans*.

The occurrence was all the more unfortunate inasmuch as Mme. Galski sang and acted *Isolde* better than she has done in a month of Sundays. In dramatic force, passionate expression, queenliness of bearing and absorbing play of features no less than in sustained vocal beauty she quite surpassed anything she has yet done this winter, and her work maintained its inspired character from the rise of the curtain to the "Liebestod," which she delivered superbly. The audience summoned her before the curtain alone several times and applauded her to the echo.

Mme. Matzenauer, the *Brangäne*, also sang exceptionally well, especially in the celestial "warning call," while Mr. Weil as *Kurwenal* and Mr. Witherspoon as *King Mark* rounded out the cast very effectively. As usual Mr. Toscanini's performance of the love music defies even superlative praise.

"Walküre" Instead of "Tannhäuser"

Monday evening found Mr. Urlus in no condition to sing *Tannhäuser* as scheduled and, as the rôle is not in Mr. Sembach's repertoire, there remained nothing but to replace the opera with something else. So in the afternoon notice was given out that "Walküre" would be substituted. To practically the entire audience—it was an extremely large one—the change was highly satisfactory, and the prevailing sentiment was emphasized by the excellence of the performance. For the first time this year the task of embodying *Brünnhilde* fell to Mme. Matzenauer, who won esteem in the part last year. Barring certain inevitable limitations, her *Brünnhilde* is a very good one. In appearance she is, no doubt, far too matronly for *Wotan's* daughter in the early stages of her career and the timbre of her voice is unquestionably too dark for the purpose. But there is much dramatic intelligence, much tenderness and communicative warmth of emotion in her impersonation. In the scene of *Siegmund's* death prophecy she voiced *Brünnhilde's* utterances with a simple dignity and a mournful solemnity that rang impressively true. The phrase "Erden Luft muss sie noch athmen" in particular cut deep.

The rest of the cast was as before. Mr. Sembach sang *Siegmund* very well. Mme. Kurt was *Sieglinde*, Mme. Ober, *Fricka*, Mr. Braun, *Wotan*, and Mr. Ruysdael, *Hunding*.

Newcomers in "Fidelio"

The first local appearance of Mme. Kurt and Mr. Sembach as *Leonora* and *Florestan* respectively lent a fresh interest to the repetition of "Fidelio" on Wednesday evening of last week. An encouragingly large audience heard Beethoven's opera and applauded the divinely inspired music with enthusiasm of the genuine brand. Particularly encouraging was the number of standees. With each successive hearing of this work one is moved to congratulate Mr. Gatti afresh for his idealistic generosity in reviving it. May the present enterprise prosper!

On the whole, the new soprano found no great difficulty in coping with the cruelly exacting music of her rôle, and she met the vocal tests of the "Abscheulicher" air with consummate facility. Besides she made a pleasing appearance in the masculine disguise of the faithful

wife. What her impersonation lacked was intensity of inward fervor.

Mr. Sembach proved himself an agreeable *Florestan*, and ran the gauntlet of the difficulties which crowd the opening aria with due credit to himself. The rest of the cast was familiar. Mr. Hertz as usual aroused a storm of applause with the "Leonore" Overture. Its grandeur would stand out even more commandingly if he did not accelerate his tempi to so great an extent. The first theme of the *allegro* in particular is far too hurried in his reading.

There were no outstanding features in the consistently excellent performance of "Der Rosenkavalier" on Thursday evening of last week. The charm and distinction of Miss Hempel's *Marchioness*, the stirring *Octavian* of Mme. Ober, and the humor of Mr. Goritz's *Baron Ochs* were again observed with keen pleasure. Mr. Hertz exhibited his usual devotion to the score. Coincident with this performance came a rumor that the Metropolitan might revive other operas of Richard Strauss next season, with the once interdicted "Salomé" mentioned as among the possibilities.

A "Butterfly" Matinée

The powers of attraction of Geraldine Farrar and "Madama Butterfly" were demonstrated when Puccini's opera was presented out of the subscription on Friday afternoon of last week with a completely filled auditorium. Mr. Botta and Mr. Scotti were in the cast and Mr. Polacco conducted a performance that was in all ways admirable. In the evening Mr. Gatti's splendidly refurbished "Trovatore" production was repeated with a success that matched that of the original revival.

Verdi held sway on Saturday evening also when Miss Hempel and Messrs. Botta and Amato sang in "La Traviata," with Mr. Polacco conducting. It was noted incidentally that this was the sixty-second anniversary of the first performance of "Traviata," at Venice, March 6, 1853.

Basil Ruysdael's Automobile Kills Woman

An automobile driven by Basil Ruysdael, the American basso of the Metropolitan Opera Company, struck and killed Mrs. Charles Lawrence, of No. 557 West 124th Street, New York, last Sunday night and seriously injured her husband. The accident took place at Fifth Avenue and Twenty-second Street. Mrs. Lawrence carried an umbrella held low over her face and this prevented her from seeing the approaching car. The police declared that the accident was not preventable and absolved the singer of blame. In the car with Mr. Ruysdael were Helen Stanley and Mrs. King Clark, the singers, whom Mr. Ruysdael was taking for a call on friends.

Josef Hofmann in Chicago Recital

CHICAGO, March 8.—Interpretations, distinguished for vigor and brilliance, of some of the smaller works of Chopin were given by Josef Hofmann, pianist, at his recital at Orchestra Hall yesterday afternoon. The Chopin group contained four Etudes, the F Sharp Major Impromptu, Waltz in E Flat, a Nocturne in C Minor and the Scherzo in C Sharp Minor. Mr. Hofmann ran the gamut of expression from the poetic mood to the dramatic. His program also contained five short selections and the entire C Major Fantasia of Schumann. Two short pieces by Rudolph Ganz, three by Dvorsky and the Twelfth Rhapsody of Liszt were his other numbers. M. R.

STIRS INTEREST IN IDEAL CONSERVATORY

Edward Maryon Finds Montclair Public Aroused by Project for School There

MONTCLAIR, N. J., March 9.—Extraordinary interest has been shown by Montclair music lovers in the proposed Conservatory of Music to be established here, as introduced by Edward Maryon, composer, now residing in this country. To further the interest the Montclair Club and William Miller, one of its members, arranged through the courtesy of Mrs. Antonia Sawyer, the New York manager, two elaborate concerts, occasioning an opportunity for Mr. Maryon to gather a large representation of Montclair society before him to listen to an exploitation of his project, that of forming and establishing an ideal conservatory of music near New York on the heights of this modern "Olympus," as he described it.

In a short address, Mr. Maryon said that New York or its vicinity is the only possible place to be considered as a site for such a plan, as other large cities like Chicago, or San Francisco, would be out of the question. He spoke of the great opportunities for musical development in this country, referring to Europe as being particularly "busy" just at present and in no condition to develop its artistic side. He wished to make it clear, he said, that there was no personal motive in the scheme, but that he wanted to present to all people the possibility and opportunity of becoming acquainted with music from the broadest and loftiest view.

At the first of these concerts (the admission to which was by invitation only), given in Montclair Club Hall, last night, were presented Elizabeth van Endert, soprano, formerly of the Dresden and Berlin operas; Leon Rothier, bass-baritone, of the Metropolitan Opera, and Percy Grainger, pianist-composer. Coenraad v. Bos presided at the piano.

Mr. Grainger opened the program with two Grieg compositions, "To the Spring" and "Rotnamsknut" Halling; and two Chopin studies, all of which he played with a fine, clean technique, youthful fire and vim, and with the poetry of a true artist. He was recalled four times. After four of his own quaint compositions he added as an encore Schumann's lovely "Romanze," with exquisite tastefulness. Mme. van Endert sang two groups of songs, two by Max Reger being heard in this country for the first time. After her last group she added Richard Strauss's "Serenade," which gave her an excellent opportunity to exploit her vocal equipment. She displayed a flexible lyric voice which she used to good advantage.

In M. Rothier's group, consisting of a hunting song by Flegier, "Offrande" by Hahn, and Schumann's "Two Grenadiers," he aroused such enthusiasm that cries of "bravo" were heard even above the deafening applause (this in conservative Montclair!). His rich, mellow voice and his dramatic interpretations called forth "The Palms" as an encore. Mr. Bos, the accompanist, furnished admirable support at all times.

W. F. U.

METROPOLITAN OPERA CALENDAR

WEDNESDAY Evening, March 10, Montemezz's "L'Amore del Tre Re." Miss Bori; Messrs. Ferrari-Fontana, Amato, Didur. Conductor, Mr. Toscanini.

Thursday Afternoon, March 11, Humperdinck's "Hänsel und Gretel." Mmes. Schumann, Mattfeld, Braslau, Garrison, Robeson; Messrs. Reiss, Schlegel. Followed by Divertissements by Miss Galli and Corps de Ballet. Conductor, Mr. Hageman.

Thursday Evening, March 11, Gloriano's "Madame Sans-Gêne." Miss Farrar; Messrs. Martinelli, Amato, De Seguro, Althouse, Bada. Conductor, Mr. Toscanini.

Friday Evening, March 12, Wagner's "Die Meistersinger." Mmes. Hempel, Mattfeld; Messrs. Sembach, Well, Goritz, Braun, Schlegel, Reiss, Leonhardt, Ruysdael. Conductor, Mr. Toscanini.

Saturday Afternoon, March 13, Verdi's "Aida." Mmes. Destinn, Ober; Messrs. Martin, Scotti, Didur. Conductor, Mr. Polacco.

Saturday Evening, March 13, Wagner's "Lohengrin." Mmes. Galski, Matzenauer; Messrs. Urlus, Goritz, Witherspoon, Middleton. Conductor, Mr. Hertz.

Monday Evening, March 15, Puccini's "Tosca." Miss Farrar; Messrs. Botta, Scotti. Conductor, Mr. Toscanini.

Wednesday Evening, March 17, Mozart's "Magic Flute." Mmes. Galski, Hempel, Schumann; Messrs. Sembach, Goritz, Witherspoon, Reiss, Schlegel. Conductor, Mr. Hertz.

Thursday Afternoon, March 18, Bizet's "Carmen." Miss Farrar, Mmes. Alda, Braslau, Garrison; Messrs. Martinelli (first time here as "Don José"), Amato, Rothier. Conductor, Mr. Toscanini.

Thursday Evening, March 18, Wagner's "Götterdämmerung." Mmes. Kurt, Ober, Curtis, Schumann, Sparkes; Messrs. Urlus, Goritz, Well, Braun. Conductor, Mr. Hertz.

Friday Evening, March 19, Verdi's "La Traviata." Mme. Hempel; Messrs. Botta, Amato. Conductor, Mr. Polacco.

Saturday Afternoon, March 20, Wagner's "Die Walküre." Mmes. Galski, Kurt, Matzenauer; Messrs. Sembach, Whitehill, Ruysdael. Conductor, Mr. Hertz.

Saturday Evening, March 20, Leon's "L'Oracolo." Misses Bori, Braslau; Messrs. Botta, Scotti, Didur. Followed by Leoncavallo's "I Pagliacci." Mme. Destinn; Messrs. Martin, Didur, Teganl. Conductor, Mr. Polacco.

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Tuesday Evening, March 16, Verdi's "Aida." Mmes. Destinn, Ober; Messrs. Martin, Teganl, Didur. Conductor, Mr. Polacco.

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AMERICAN SINGERS IN OPERA MUST BECOME COSMOPOLITES

Such Adaptability, Says Vera Curtis, Is Demanded of Native Artists at Metropolitan, More than of Foreigners, Whose Work Is Rather along National Lines—Value of Musicianship to Operatic Aspirants

THAT Cosmopolitanism must be developed by American artists at the Metropolitan Opera, even more than by their foreign confrères, was a point upon which Vera Curtis, the young lyric soprano, laid much stress in a chat on operatic topics one morning last week. This is Miss Curtis's third season at the Metropolitan, and her seventh as soprano soloist of the St. Mark's Church on the Bowery.

"I am another one of the Americans," she told me, "who realizes and appreciates the splendid opportunities offered at the Metropolitan to one who is really a serious artist. We are given an opportunity to begin with, and thereafter it is a case of merit. If we make much of a small part, that is, do the best that is in us, not only with the singing but with the acting, we find ourselves in possession of more responsible rôles.

"Have you ever stopped to notice that most of the singers in a large company are, as a rule, divided into what could be called national classes? The Germans generally sing only German rôles; the French, French rôles with few exceptions, and the same way with the Italians. Now, we Americans have to be more cosmopolitan! We must have French, German, and Italian rôles at our tongues' ends; and it doesn't only mean knowing our parts in the different languages; it means, too, constant work upon pronunciation. We are not given a hearing in a rôle simply because we know it thoroughly; most careful attention is paid to our manner of speaking the language.

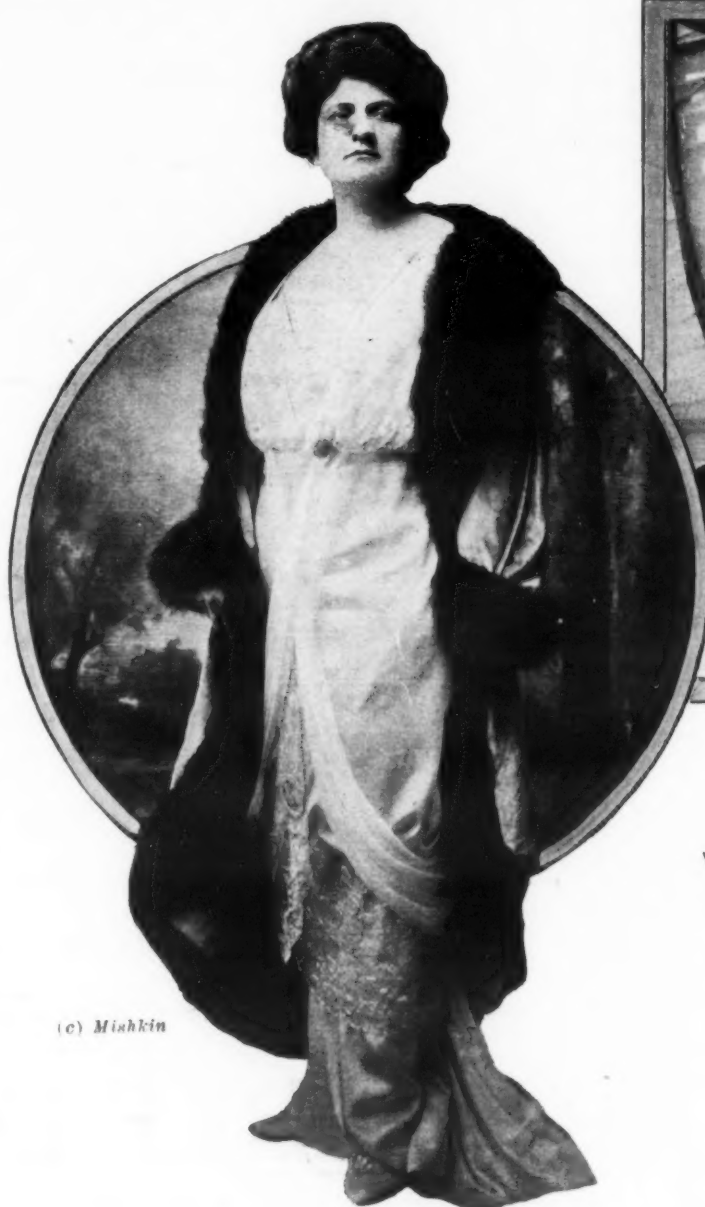
Musicianship's Aid

"Another great factor is perfect musicianship, which is, of course, one of the best assets one can have. I do not mean that it is necessary to have a complete knowledge of counterpoint or harmony, but I do mean that one should understand time; develop a sense of rhythm; be able to sing an eighth note as an eighth note, and a quarter note as a quarter note. It sounds as if this were a small thing, but it is surprising the difference it makes, and how few of the singers are perfect in this regard. It makes it so much easier, too, at the rehearsals and gives the conductor a feeling of confidence in one's ability to respond. When one is called upon to 'get up' in a rôle quickly, to learn a part at short notice, as one has to do not infrequently, this 'sense of perfect musicianship' is of inestimable value.

"So the American girl in opera faces even a greater problem than the foreigner. She must always be on the alert; she must ever enlarge her cos-

mopolitanism in her art. If she keeps this always in her mind, she will get ahead. Of course, it means endless work, and if she gets discouraged at times, it should be more of a stimulus, than anything else, to push her forward.

"My becoming a member of the Metropolitan Opera Company came about by



Vera Curtis, the American soprano of the Metropolitan Opera Company. The snap-shot shows her returning from Europe this Summer

a lucky chance. I had been studying singing for some years. I did not have much money; one doesn't live in luxury, on a church position salary, you know!

"A friend of mine knew Alfred Hertz and he suggested my singing for the conductor. It was on a Saturday that I sang for Mr. Hertz; the day following, Sunday, I sang for Mr. Gatti. He engaged me immediately. With my opera contract for the following season tucked in my pocket, I left New York,

and went on a concert tour of twenty-nine concerts. It was an awful trip, but the sight of that opera contract would have steered me against anything!

Inspiration of Wagner

"The following Summer I studied twenty-three rôles; it was a fearful task, but I was so happy I could have learned more! The best rôle I have had is *Gutrune*, in '*Götterdämmerung*.' I feel it the greatest privilege to participate in the Wagnerian works. For me, there is more of an inspiration in Wagner's music dramas than in any of the other productions. That does not mean that I do not care for the modern French and Italian schools. Indeed I was very happy to be selected to create the *Queen* in the world-premier of '*Sans-Gêne*.'

"After all is said, working in the opera is much like any other line of work. Alfred Hertz is, to my mind, one



Vera Curtis, the American soprano of the Metropolitan Opera Company. The snap-shot shows her returning from Europe this Summer

of the greatest living examples of hard work. We all have marveled at his capacity, his ability to resist fatigue. He should really be an inspiration to an ambitious person in any line of work. I suppose it all hinges on the prosaic fact that if you love what you are doing, and are willing to work and make the amount of sacrifice that is demanded, you will be successful—in opera, as in any other profession."

AVERY STRAKOSCH.

HEAR MUSIC "MADE IN LOS ANGELES"

Concerts in Western City Include
Quintet and Songs by
Local Composers

LOS ANGELES, March 2.—There has been no lack of musical entertainment and instruction in Los Angeles in the last ten days and as much more is promised for the immediate future. Myrtle Elvyn, in her second recital, proved one of the most interesting artists in the Behymer Philharmonic Course. She drew a large house and pleased it mightily by her stage presence as well as by her artistic work. A broken piano wire gave a comedy touch to one number, but it seemed in no way to disturb the pianist.

Arnold Krausse, for eighteen years concertmaster of the local Symphony Orchestra, gave his first recital in sixteen years at the Gamut Club Auditorium, Thursday night, playing the Tchaikowsky and Mendelssohn violin concertos and several shorter numbers. Mr. Krausse

has lost none of his artistry and made a strong impression by his technical command and good taste.

At the last symphony concerts a vote was taken for two numbers to be played at the next concert. Slips were passed bearing the names of a dozen symphonies and twice as many smaller works, suites, etc. The result was peculiar. Schubert's "Unfinished" Symphony led Tchaikowsky's "Pathetic" by only four votes (having 384 votes). Beethoven ran third and Dvorak's "New World" fourth.

In the shorter numbers, the winners were Debussy's "Afternoon of a Faun" and Wagner's "Meistersinger" Prelude. All the Wagner numbers ran high (showing that the Western taste is quite Wagnerian) with Ippolitow-Ivanow, Strauss and Liszt close following. Possibly the Schubert symphony received the most votes because it is the shortest!

New Quintet Heard

The main feature at the concert of the Saint-Saëns Quintet Club was a new Quintet by Carl Angeloty, the viola player of the club. This showed the writer to have a versatile melodic gift and ample schooling, as demonstrated by the contrapunctal working out of the themes. The scherzo was rather weak, but the last movement made amends. The club presented E. H. Clark, its leader, in violin solos which demonstrated the reason for the high esteem in which

he is held as a violinist. It is stated that W. H. Clark, Jr., second violinist of this club, and the son of ex-Senator Clark, will finance the publication of the Angeloty work. Mr. Clark is a strong supporter of local musical enterprises.

On Sunday afternoon, the Lebegott concert orchestra gave the last of its popular concerts. Mrs. E. S. Shank produced two new songs by Fannie Dillon, a local writer. Mrs. E. P. Makinson, soprano, also sang two songs and Millicent Virden played César Franck's Symphonic Variations. A chorus of fifty voices was heard in "Messiah" and "Creation" numbers and Josef Ricard conducted the orchestra in a new work of his own. Mr. Lebegott has labored nobly to interest the public in high-class music at popular prices and has generously invited a number of composers and conductors to direct the orchestra.

An All-American Program

The Brahms Quintet Club, which is the leading chamber music organization of the Southwest, presented an "All-American" program Saturday night, featuring a Quintet by Mrs. H. H. A. Beach and one by Edgar Stillman Kelley, both of which were played excellently. The soloist was Fred G. Ellis, baritone, with Blanche Ebert at the piano. Mr. Ellis had a good choice of American songs and sang them with much success. The instruments, too, were American, the quar-

ter of strings having been made in the Blanchard building, where the concert was held, by Fritz Pulpanek. Their rich tones proclaimed him a master maker of violins. He will display them at the San Francisco Exposition.

Charles Wakefield Cadman and Tsianina Redfeather were heard in the Behymer Philharmonic matinee course Saturday afternoon by a large audience. Mr. Cadman's trio in D Major was played by himself at the piano, Oscar Seiling, violin, and Axel Simonsen, violoncellist, two of our leading artists on their respective instruments. Mr. Cadman gave a talk on Indian music and played accompaniments to a dozen or more of his arrangements of tribal melodies, sung by his co-artist. Miss Redfeather—if that is the proper designation—captivated her audience by the sympathetic and even dramatic way in which she interpreted the melodies of her own and other tribes. The facial expression—unexpected by those who talk of Indian stolidity—and the enunciation were especially graphic.

W. F. G.

THREE ARTISTS IN BENEFIT

Lucy Gates, Burnham and Mr. Bloch
Draw Crowded House at Princess

The names of Lucy Gates, Thuel Burnham and Alexander Bloch on the program of a concert at the Princess Theater for the benefit of the Manassas Industrial School were sufficient to sell every seat in the house, on Tuesday afternoon. The program was:

Romanze, Wagner-Wilhelmj; "Gondoliera," Sgambati; "To the Warriors," Sun Dance, from Indian Sketches, Cecil Burleigh; Mr. Bloch. "Ah non giunge" (La Sonnambula), Bellini; Miss Gates. Trois Preludes, Chopin; Polonaise, Chopin; Mr. Burnham. Spring, Henschel; Echo Song, Eckert; Miss Gates. Nocturne in E Minor, Chopin-Auer; Humoreske, Tor Aulin; Polonaise in D Major, Wieniawski; Mr. Bloch. Mad Scene from "Hamlet," Thomas; Miss Gates. Prelude, Rachmaninoff; Nocturne, Borodine; Hopak, Moussorgsky; Polonaise, MacDowell; Mr. Burnham.

In two arias and two songs, Lucy Gates again gave a demonstration of coloratura singing such as New York has not heard in many seasons. Miss Gates's voice is one of beautiful quality and the technical feats which she essays are done so easily and artistically that it is not surprising that her audiences grow most enthusiastic. At this concert she also displayed unexpected dramatic qualities of voice and style in the "Mad Scene" from Thomas's "Hamlet." Her success at this concert was great.

Thuel Burnham, who has been heard here several times this season, played in his usual effective style. He is an authoritative player, as was shown in the Chopin and MacDowell Polonaises, but also has a real poetic insight as was demonstrated in the three Chopin Preludes and the Borodine Nocturne. He is technically well equipped and his readings so pleased the audience that he was enthusiastically encored, playing the MacDowell "Witches' Dance." A word of praise must be accorded this American pianist for including the works of an American in his selections.

Alexander Bloch, the violinist, has a tone of fine quality and plays with suavity and ease. His best playing was done in the Wagner-Wilhelmj "Romanze" and the Chopin-Auer Nocturne which were done with a continence and beauty of tone which brought a hearty recognition from the audience. He is also to be commended for his inclusion of the two Cecil Burleigh novelties in his program.

Walter Golde, for Miss Gates, and Mrs. Bloch, for Alexander Bloch, provided excellent accompaniments.

Valentina Crespi in Montreal Benefit Concert

Valentina Crespi, the young Italian violinist, appeared at His Majesty's Theater in Montreal, Can., on February 19 in a concert in aid of the sufferers in the recent Italian earthquake. Miss Crespi played the Paganini Concerto and the Saint-Saëns Rondo Capriccioso, and at the close of the first movement of the concerto was given an ovation. Her delivery of the Saint-Saëns piece was equally praiseworthy.

Miss Gunn in Rockaway Choral Concert

Kathryn Platt Gunn, the Brooklyn violinist, achieved much success at a concert of the Choral Society of Rockaway Beach on March 4. Directed by James L. Harvey, the chorus of sixty sang a number of well known works, Marion Bullwinkle accompanying. Miss Gunn played "Liebesfreud" and "Caprice Viennois," by Kreisler.

SEAGLE PROVES HIS MASTERY IN SONG

Breadth and Distinction of Baritone's Art Impressively Demonstrated

Oscar Seagle's signally high rank among native concert artists has long been established beyond question. But the American baritone has none the less shown a steady development of his powers since he returned from Europe some years ago and today he is a better artist than ever. His annual New York recital, which took place in Carnegie Hall last Monday afternoon, proved that he had progressed in some of the subtler phases of his art even since his appearance here last winter. And a most impressive commentary on the public appreciation of his talents was furnished in the great size of the audience which filled the auditorium—for many who have attained indisputable eminence regard with misgiving the task of crowding Carnegie Hall. The applause of Monday's gathering was such as to leave no doubts in the minds of those who might not have been sufficiently impressed with its magnitude. The following was the baritone's program:

"Non più andrai," from "Nozze di Figaro," Mozart; "Il Mio Bel Foco," Benedetto Marcello; "Deh più a me non v'ascondete," Bononcini; "Musette," "Chanson à danser" and "Chanson à Manger," Seventeenth Century French; "Sérénade Italienne," Chausson; "Mandoline" and "Recueillement," Debussy; "Si j'étais Roi," Cui; "Lamento," Duparc; "Le Lazzarone," Ferrari; "Nacht und Träume" and "Aufenthalt," Schubert; "Staendchen," "Sehnsucht nach der Waldgegend" and "Provenzalisches Lied," Schumann; "Would God I Were the Tender Apple Blossom" and "Ballynure Ballad," Old Irish; "A Rondel of Spring," Frank Bibb; "A Memory," Blair Fairchild; "The Bird of the Wilderness," Edward Horsman.

Mr. Seagle is one of those rare artists who, though not French by birth, sings French music with all the finesse, the elegance, the quality of distinction and intimate knowledge of its spirit possessed as a rule only by those of French

origin. For this reason one always looks with particular delight for his delivery of French songs. It cannot be said that, from the musical standpoint, the modern French numbers which he offered at this recital were especially significant but Mr. Seagle accomplished the feat of making them seem better than they were by his refined delivery of them, the charm of his phrasing and his careful disclosure of everything in them that was to be disclosed. In some respects, the performance of the seventeenth century folk songs surpassed the rendering of the sophisticated numbers of Chausson, Debussy, Duparc and Ferrari. The delicious "Musette," sung with rare delicacy, was redemanded and in the broadly humorous "Chanson à Manger" Mr. Seagle quite surpassed himself.

However, the baritone's interpretative scope is not confined to French music. He has been trained to a versatility that recalls his master, Jean de Reszke, and is perfectly at home in Mozart and the older Italians, in the German lied and in English and American songs. Of all these there were some noteworthy examples on his program and he rose equal to their demands. That he possesses the style and the vocal resourcefulness to deliver as they should be the broad phrases of eighteenth century Italian airs he demonstrated forcibly in the Marcello and Bononcini ones that opened the program. And he gave Schubert's "Nacht und Träume" impressively though the same composer's "Aufenthalt" was somewhat hurried.

Of the American songs those of Blair Fairchild and Frank Bibb were particularly interesting. The last named, by the way, is Mr. Seagle's accompanist. A more efficient one from every point of view it would be impossible to desire.

H. F. P.

Western Tour for Marguerite Dunlap

Winning friends with each additional hearing both before local managers, as with her audiences, Marguerite Dunlap, the gifted young Southern contralto, is fast forging her way to the front. As a result of one such "hearing," Iris Pendleton, the well-known Western manager, has engaged Miss Dunlap for a tour opening in January next, which will take her throughout the Mid-West Territory.

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In his piano recitals and concerts, this season, Mr. La Ross has won success which has placed him high in the ranks of American artists. He has further demonstrated his musicianship, however, as conductor of the EASTON SYMPHONY ORCHESTRA, of 60 players, for the past two years. He has developed an organization which has shown fully the artistic abilities of the American orchestra and conductor.

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Easton Free Press, Dec. 11, 1914:

Mr. La Ross, the conductor of the orchestra, has rehearsed the men into such a state of efficiency that the organization compares most favorably with many more famous orchestras.

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Mr. La Ross was alone responsible for the splendid account which the orchestra gave of itself. The phrasing and precision was indeed remarkable, and the quality of tone was at all times pleasing, particularly the strings. It was never dreamed that such a progress could be made in so short a time.

Easton Daily Express, March 4, 1915:

All expected to hear a good orchestra, but not such a finished production as Mr. La Ross gave to us.

Easton Free Press, March 4, 1915:

The orchestra continues to improve greatly under the splendid conductorship of Earle La Ross.

Easton Daily Argus, Dec. 11, 1914:

The orchestra and conductor augur well and deserve the encouragement that they receive.

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Dear MUSICAL AMERICA:

We are all so intent upon our own individual affairs, our joys, our cares and the thousand and one petty things that affect us, that we never pay attention to the subtle psychical influences that surround us and which play an enormous rôle in our human life.

Let me give you two instances. The one concerns Elena Gerhardt, the singer, and the other Antonio Scotti, the great artist of the Metropolitan.

When Elena Gerhardt first came here, she was kindly received, her notices in the press were friendly, but by no means enthusiastic, indeed some were decidedly critical. On the whole, she did not appear to have made any great impression. This season, however, without any particular propaganda having been made for her, and without her having had much more opportunity than at her first visit, the very air seems full of her success. She and Julia Culp are held up as being among the two pronounced successes of the musical season.

You hear Miss Gerhardt's name mentioned not alone in musical circles, but in private circles. It is not merely that the young girls who are musical in the family will speak of her, but even their mothers will. Certainly the press has been much more appreciative in its reports of her work, but that would not account for it.

This brings us to the question as to what is the subtle psychical force that seems to flash through a community, indeed, through a country, like a dry prairie fire, which makes the success or failure of a play, a book, an opera, a singer or a picture known. Maybe the time will come when it will be shown that intelligent human beings are all more or less wireless stations which can receive and send out messages.

The press may, in a measure, contribute, but it does not absolutely create public opinion in such matters, for instances after instances could be given where the press was almost unanimous in its praise of an artist, a book or a play, and so far as popular favor was concerned, neither one nor the other won out.

On the other hand, there have been times when the press has been antagonistic or more or less indifferent, and the great mass of the people have acclaimed the individual or the work as worthy of the highest regard.

The late well known theatrical manager, A. M. Palmer, used to consider the representative audience that he always managed to get together on the first night of the production of a new play as more likely to influence public opinion one way or another, than the notices in the papers the following morning.

Did this mean that there are comparatively few who read musical or dramatic criticism, or that an audience of a couple of thousand persons can spread, through the various circles of which they are the centers, the story of a failure or success, more quickly and thoroughly than the press can?

However, whatever the cause, Elena Gerhardt has made a tremendous success this season, and is generally acclaimed as being one of the finest lyric singers now before the public.

Another instance of the action of psychical force is afforded by Antonio Scotti, who, in a recent interview made some extraordinary revelations with regard to the means by which he has managed to put a living realization of wholly different characters upon the stage.

As you know, his *Scarpia* in "Tosca," his *Iago* in "Otello," his *Falstaff*, his *Rudolf* in "Bohème," his *Count de Nevers* in "The Huguenots," and lastly his wondrous Chinaman in Leoni's "L'Oracolo," all stand out like cameos.

Most people who have seen him in these various rôles would naturally conclude that he gives intense study to each and thus is enabled to present them with a fidelity to nature that is surpassing. Not so, says Signor Scotti.

"I believe that an artist is one by birth," says he. "I take no credit to myself that I can act. It was born in me, comes to me as naturally as eating, and much more naturally than smoking."

Signor Scotti does not belittle the value of intellectual thought or hard work in the preparation of a rôle, but he does insist that the supreme moments, the moments that make the characterization stand right out, come to him intuitively, and by no effort of his own.

He goes so far as to say that they do not come even at the last rehearsal. It is only on the night of the performance, and especially after he has dressed himself in the costume of the part, that he feels the character he has to represent.

Scotti maintains that he does not feel that he is a true Chinaman till he has the costume on, and walks about the stage. When he starts to do this, he notices that, without any intention, he is walking differently and acting differently than he did the day before.

He admits that he has seen Chinese in San Francisco and Chinatown here in New York, but he never particularly studied them. Nevertheless, no doubt, the impressions then made remained with him. But it was when he put on the clothes that the impressions ran to life. Italy was no more, China was here! He was *Chim-Fen*, the owner of an opium den.

The strong psychical influence of costume and surroundings has been known to many writers and composers.

Wagner affected not only certain costumes, when he was at work, but always tried to have luxurious and artistic surroundings.

Others, again, such as Beethoven, preferred to have the plainest furniture and walls without any coloring or paintings.

Some, like Rossini, worked incessantly with the aid of champagne, and others, like Balzac, maintained themselves half through the night with the aid of strong coffee.

Some smoked many strong cigars, like Mark Twain.

Others had to retire in loneliness to the mountain tops, like Joaquin Miller, the Poet of the Sierras.

But whatever the power of suggestion from surroundings, there can be no question that Antonio Scotti is delivering a great truth, when he speaks of the strong, psychical influence of costume.

Come to think of it, it would be pretty hard for a man to behave like a mediaeval monk who was dressed in the style of a Fifth Avenue Dude. No one would be likely to expect the quiet ease of a modern lady of leisure from a person decked out in the ridiculous head dress, starched petticoats and crinoline that prevailed in the times of the first Georges, in England.

So you see, clothes do not merely make the man, or go a long way to make him, but they affect his power of characterization when he is on the stage.

We are so carried away by the wonderful genius of Toscanini, the earnestness and musicianly knowledge of Hertz, and the charm and delicacy of Polacco, that we are apt to forget another conductor who is a member of the Metropolitan Opera Company, and so we have become accustomed to read, after perhaps a notable performance, especially of a concert on Sunday night, the laconic statement that "Mr. Hageman conducted."

Personally, I think Mr. Hageman is one of the most valuable members of Mr. Gatti's organization—dignified, conscientious, never straining for effect. He has moreover wonderful ability of accompaniment.

That was particularly shown, the other night, when he accompanied Kreisler in the E Minor Concerto of Mendelssohn. Not for one minute did he permit the orchestra to get ahead of him, or to produce a volume of sound which would, in any way, impair the performances of the soloist. In plain language, he kept the orchestra in its place, which is something that certain illustrious conductors sometimes fail to do, and so they go crashing away to such an extent that the pianist, violinist or singer is revealed to the audience only by a number of dumb motions.

Apropos of conductors, reminds me that Hertz has been engaged to conduct

Horatio Parker's prize opera, "Fairyland," which is to be produced in Los Angeles this year. He has a number of other engagements under consideration, which have been offered him, notably one in Boston.

However, I think that Hertz has an unequalled opportunity to be of great service to the cause of music in this country, which I know he has at heart, and also, I think, to win out in a business way.

What we have long needed is a school for conductors. Such an institution, properly conducted and backed by public spirited men, would be of inestimable benefit. As it is, our young people who are ambitious to become conductors are more or less forced to go to Europe to gain experience, because there opportunity is provided. Here there is little or none. However talented a young man may be, he cannot get a show.

Now, a training school for conductors needs a man with the musicianly knowledge and experience of Hertz, and if it was properly announced, under distinguished auspices, would unquestionably be a success right from the start.

I commend the suggestion to Mr. Hertz, and think he will do well to consider it.

It would not necessarily interfere with his ability to conduct on various occasions in or outside of New York. A properly organized school could go on under his supervision.

It might lead to the formation of an orchestral body, so that we would not have to depend so much as we do now, upon foreign musicians.

It was the *Evening Sun*, I think, which was the only paper that stated that the coffin of Rudolph Berger was covered with the blue and gold cloak in which he first sang *Lohengrin*.

Since the young singer's sudden and untimely death, reports have come out as to the real cause. One of these, made by a musician who was on close terms of intimacy with some medical men who were aware of Mr. Berger's condition, is to the effect that his heart action was not equal to his frame. You know, Berger was quite a large man, weighing considerably over two hundred pounds.

It may be remembered that somewhat similar conditions existed with Putnam Griswold, who died just about a year ago to the day, that Berger did.

In both cases I think it can be said that, if instead of being continually at work and rehearsal, and dependent upon drugs, if both had been taken to a warm climate, to the tropics, they might have recovered.

Climate will sometimes heal when drugs will help to kill.

Evidently things are beginning to look up for the American composer. James Francis Cooke, the editor of the *Etude*, told the musicians the other night, at their banquet in New York, that the distinguished publishing house of Theodore Presser, with which he is connected, has been taking down from the dusty shelves compositions by Americans which they thought were forgotten. Mr. Cooke was so generous as to refer to the propaganda of your editor as having been largely responsible for the revival of interest in these works.

Then, I hear, that at the convention of the New York State Music Teachers' Association, in New York, in June, works by Americans are to be exclusively produced—that is, according to the statement made, more or less officially, by Mr. Schlieder, the president, who also does not hesitate to say that the resolution of the committee was largely caused by the feeling that the recognition of the American composer is a popular thing to-day.

And we have many managers putting into their contracts with artists that at least one composition by an American must be on each of their programs.

We have prominent singers, like Percy Hemus, giving entire programs of songs by American composers.

By the bye, Hemus gave a recital of such songs in Plainfield, N. J., where there is a very intelligent, high class population, and caused a sensation.

Mr. Braider, the manager there, was so pleased with the result of the concert and the favor that Mr. Hemus won, that he has asked for another date.

So, you see, the good work is telling, and, believe me, before long it will be just as popular to sing or play a composition by an American, as it used to be considered "impossible."

There passed through the city, the other day, without much notice, on its way to the Panama Exposition, a military band whose history goes way back, I believe, to the times before the early

Napoleonic days. I refer to the Republican Guard Band, of Paris.

The band was in the war in 1870, and was recently right in the midst of the fighting in the Argonne district. It was recalled by the Government, to go to San Francisco.

Some consider it one of the most famous military musical organizations in Europe. Certainly, it has won many prizes in competition.

There is another celebrated band in Paris, that of the Guides. These two have been, for years, the two leading French bands.

Apart from them, however, the general run of military bands in Paris, indeed in all France, is not up to our own in this country, and, I should say, not up to the average in Germany and Austria.

Some of the critics are finding fault with Busoni for "injecting so much of himself," as they call it, into the music of Beethoven and Schumann at his last recital.

Well, Liszt did it pretty thoroughly. Yet I presume the critics would say that when Liszt did it, he managed never to change the character of the music, so as to almost destroy the evident intention of the composer, which some of the critics claim Busoni does.

For my own part, these wonderful transcriptions that many pianists attempt, in order to show their technical ability, are out of place.

What would we think of a painter, who, in order to show his artistic abilities, would touch up a Velasquez or a Rembrandt?

What would we think of an orator who took some great oration by Burke or some of Lincoln's marvelous yet simple, appeals and embellished them, according to his vocabulary?

It always has seemed to me that the greater the artist the more he would desire to present the composer absolutely in his integrity and seek only to present the composer's message.

However, Busoni should not be criticized in this regard, for nearly all of them do it, though it seems that it is pretty poor policy to try to shine by the reflected light of a great genius.

Some musically interested people were telling stories of the adventures they went through before they were enabled to secure passage home to this country at the time the war broke out in Europe.

One of the stories related to a concert which was given on shipboard for the widows and orphans of sailors. There happened to be among the passengers several artists of note. Among them was Mme. Bloomfield Zeisler, our distinguished American pianist.

For no particular reason, a certain voluble lawyer was made chairman of the entertainment, and at its conclusion, after all the various artists had been vociferously applauded, particularly Mme. Bloomfield Zeisler, he undertook to return thanks to the artists who had so generously co-operated. In doing this he referred, more or less eloquently, to all the singers, but omitted any mention of Mme. Zeisler's name. He ended with a peroration which had a suspicious similarity to something Daniel Webster once said. Then he sat down, with the proud consciousness that he had done his full duty.

Somebody suggested to him that he had made a terrible *faux pas* in not having mentioned the name of Mme. Zeisler, who had contributed so much to the success of the evening. So he sought Mme. Zeisler out, was profuse in his apologies and begged her to forgive him for having omitted all mention of her name.

"Oh," replied Mme. Zeisler sweetly, "I forgive you readily for having omitted all mention of my name, but I can never forgive you for having talked for over half an hour about a subject on which you are evidently profoundly ignorant."

Bing!

Please omit flowers!

Your
MEPHISTO.

"Evening With Peterboro Composers" at MacDowell Club

The committee on music of the MacDowell Club of New York, has arranged "An Evening with Peterboro Composers" for March 16, at which the program will be devoted exclusively to works of a group of musicians who were resident workers last Summer at the MacDowell Memorial Colony, Peterboro, N. H. Many of the numbers selected were actually written at Peterboro. The composers represented are Edward Ballantine, Mabel W. Daniels, Henry F. Gilbert, William H. Humiston, Lewis M. Isaacs, Arthur Nevin and Reginald Sweet.

CONDUCTOR LA ROSS AND EASTON ORCHESTRA IN FINE CONCERT



Left to Right: Royal M. Lerch, Manager of the Easton Orchestra; Earle La Ross, Conductor; Anna May Lerch, Soprano, and Reinald Werrenrath, Baritone

EASTON, PA., March 4.—The Easton Symphony Orchestra, Earle Douglas La Ross, conductor, recently gave the third concert of its second season, with Anna May Lerch, soprano, and Reinald Werrenrath, baritone, as soloists. The program opened with the Overture, "Masaniello," by Auber; the Andante from Haydn's "Surprise" Symphony, and the Tempo di Minuetto, from the same works. Miss Lerch sang the "Page Song" from "The Huguenots," and won the admiration of all for the flexibility of her execution and her delightful quality of tone. She was recalled many times. Mr. Werrenrath gave two admired groups, the first the aria, "Vision Fugitive," from Massenet's "Hérodiade."

His second list he sang with piano accompaniment only. His interpretation of Walter Damrosch's "Danny Deever" was excellent and he was repeatedly recalled and sang several encores. The latter part of the program contained Rubinstein's "Kamennoi-Ostrow," the flute cadenza being played by J. Frank Albert; the Wedding March from "Mid-Summer Night's Dream," by Mendelssohn, and Charles Bach's "Cradle Song" for String Orchestra.

Mr. La Ross, the conductor, is responsible for the fine grouping of the program, and he deserves the highest praise for his indefatigable enthusiasm and work of training the orchestra. Mr. La Ross accompanied Mr. Werrenrath in his numbers.

TWO NEW ORLEANS RECITALS

Maggie Teyte and Olga Samaroff Give Artistic Programs

NEW ORLEANS, LA., March 5.—Maggie Teyte, soprano, was heard here for the first time on Saturday evening, when she appeared as soloist before the Philharmonic Society of New Orleans in its fourth concert of the season. Miss Teyte's program was a beautiful one, opening with "Ah C'en est fait" from "The Magic Flute," which was followed by songs of Italian, French and American composers and closed with a group of eighteenth century songs, which were

given in costume. Each number was received with the greatest enthusiasm and many encores were demanded. This dainty singer was heard by one of the largest audiences that ever attended a Philharmonic concert and all seemed thoroughly to enjoy the artist's interpretations. Laird Waller was Miss Teyte's accompanist.

Music lovers were treated to another fine concert on Monday evening, when the distinguished pianist, Olga Samaroff, was heard in a piano recital. Mme. Samaroff showed that she is an artist of the highest rank with remarkable technique. Her program was in two parts, the first consisting of the Organ

Fugue G Minor, by Bach-Samaroff; two works of Beethoven, Bagatelle E Flat Major and the "Turkish March" from "The Ruins of Athens" and the Sonata "Eroica" of MacDowell. Compositions of Chopin, Rachmaninoff, Liszt and the Hutcheson arrangement of Wagner's "Ride of the Valkyries" formed the second part and nearly every number was followed by an encore. The Samaroff recital was given under the local management of Harry B. Loeb and was one of the leading musical events of the season. A large audience was present.

D. B. F.

Modern Music Society's Fortnightly Programs

The third of the series of private musicales given every fortnight by the Modern Music Society at The Chatsworth, New York, took place on March 2. A feature of the evening was the first appearance in New York of Eric Zardo, a pianist of originality and powerful technique, in the Bach-Busoni

Prelude and Fugue in D Major, and works of Chopin and Rachmaninoff. Mrs. Janney, contralto, sang a Gluck aria and songs by Schumann. At the preceding Modern Music Society musicale, the Saint-Saëns violin sonata in C was played by Mlle. Lucile Collette and Benjamin Lambord, the Guy Ropartz 'cello sonata by Gaston Dubois and Mr. Lambord, while the three artists collaborated in a fine performance of a trio by Albert Roussel.

Guy B. Williams Presents Slav Piano Works at Detroit Institute

DETROIT, MICH., March 8.—Guy Bevier Williams, head of the piano department of the Detroit Institute of Music, gave a recital there recently in which he displayed unusual gifts. His program was chosen from the works of Slavic composers, the principal offering being Chopin's B Flat Minor Sonata. Mr. Williams was particularly happy in his reading of the latter work. A good sized audience was present.

Ernest Hutcheson

SCORES

EXTRAORDINARY SUCCESS IN

All Bach Program

Henry T. Finck, in the New York Evening Post, writes:

An all-Bach program is a real novelty, even in this town of many concerts. Yesterday Ernest Hutcheson, with the collaboration of Ossip Gabrilowitsch, Sam Franko, and a small orchestra, gave such a concert at Æolian Hall. Mr. Hutcheson played a Bach concerto in D minor, the Italian concerto for piano alone, besides several other solos, and he and Mr. Gabrilowitsch performed the double concerto in C, as the climax of the program. There was also a number for the orchestra alone, strings, two oboes, bassoon, and organ.

Mr. Hutcheson's vivacious and rhythmic playing of the first allegro of the concerto in D minor put the audience in touch with him immediately. This breeziness, and the ease with which he surmounts the difficulties of Bach's compositions are as refreshing in their way as Percy Grainger's playing. If this is the typical Australian, let us have all they can send us. At first Mr. Hutcheson did not reveal all of the poetry that may be found in Bach's slow movements; but the joint performance of the two pianists of the Adagio of the concerto could not have been more beautiful. The perfect accord they brought to the performance of this composition, the poetry of the slow movement; the brilliant beauty of the first; and, more especially, of the final double fugue, aroused the audience to a very enthusiastic applause. Mr. Hutcheson's performance of the fugue in A minor and the Chromatic Fantasia and Fugue were notably fine. The emphasis laid upon these does not mean that the other numbers were slighted. Strinsky, Schelling, Godowsky, Bauer and other musicians were in the audience to hear an unusual and a particularly enjoyable musical event.

N. B.—The New York Evening Post's criticism of this concert is reprinted alone because the verdict of the important New York papers was substantially the same.

Next New York Appearance:

MARCH 23rd - - ÆOLIAN HALL, NEW YORK
In Brahms-Schumann Program

Management: LOUDON CHARLTON, CARNEGIE HALL, NEW YORK

Steinway Piano used

Lucy Gates Triumphs in Second Springfield Concert

"Miss Gates has no peer as a coloratura artist."—Springfield Union.

Springfield Union.—It is probable that few persons in the audience would admit that Miss Gates has a peer as a coloratura artist. Her singing is of a sweet and pleasing nature, born of training and endowment, that grips the sentimentality, memory, or humor of her hearers. Her selection of music is appealing. She conquered her audience anew yesterday with all her numbers, and she again made use of the "Bell Song," from "Lakme," as a vehicle to display her unquestioned talent. "The Bell" song was requested.

Miss Gates' first two selections, "Come My Beloved," by Handel and Henschel's "Spring," followed, and perhaps her best

work of the afternoon was wrapped up in those two compositions. The former is severely taxing because of the frequent measures in a high register. It is filled with high notes, which appear quite suddenly in rendition. The flight to these high notes was clear cut.

The singer was not hampered by a cold yesterday afternoon, as she was when here last. The "Spring" song was difficult because of the demand for imitating birds, which makes that selection so attractive.

"The Bell Song," by Miss Gates followed, and all persons were entranced with the echo introduction, and with the beautiful melody remarkably rendered by

the singer. The song was repeated as an encore selection.

Miss Gates' two final selections were "Marie Wiegand," by Reger, and "Solvejgslied," by Grieg, which greatly pleased the audience. In fact, Miss Gates was called back twice for encore pieces.

Springfield Republican.—Miss Gates made her first Springfield appearance last fall at one of the Auditorium concerts, and so greatly delighted her hearers that steps were at once taken to engage her to sing again, and her return has been looked forward to as one of the great attractions of the course. Yesterday her singing fully justified the instantaneous appreciation

given her before. She is essentially a coloratura soprano, with a clear, brilliant voice penetrating easily to all parts of the great hall, and notably effective in trills and staccato passages, such as abound in the Indian Bell Song from "Lakme," by Delibes, repeated by request. Also, the bird effects in Henschel's pretty song, "Spring," were charming.

In florid passages she is remarkably good, and while her highest notes, including a brilliant E are most remarkable, her voice is good and even throughout. It is to be hoped that the public will have further opportunities to hear her.

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UNFAMILIAR DVORAK SYMPHONY PRODUCED

Stransky Revives the Fourth in G Major—Bauer Plays Schumann Superbly

Dvorak's Fourth Symphony—in G Major, Op. 88—was revived by Mr. Stransky at the New York Philharmonic concert on Thursday evening of last week. Many years have passed since the work had its last hearing in New York and to a large part of the audience it had the character of a definite novelty. Seidl and Paur used occasionally to perform it, but no conductor appears to have felt impelled to notice it since those days. So staunch a Dvorak devotee as the Philharmonic conductor could not afford to forego the opportunity of refreshing the memory of local concertgoers, particularly as his admiration for the symphony is superlative. He prepared the performance with unexampled devotion and carried it through with the happiest results as far as actual interpretation and execution were concerned. On its part the audience received the work with undisguised pleasure.

Withal the symphony is music of no great account. It possesses charm, fluency and a sort of fragile delicacy, but little more. Dvorak, like Tchaikowsky seems to have been obliged to put forth three or four symphonic endeavors before striking his true gait. All the broader and more significant by contrast with the G Major appears the "New World," his very next symphonic effort composed only a few years later. And there is every reason to feel grateful for Dvorak's American experiences since his visit to this country brought to fruition his noblest creative powers with the result of the "New World" Symphony and his finest chamber music.

Contrasted with its successor the G Major Symphony suggests an immature and youthful effort. One does not necessarily agree with the London critics who, in 1890, found it of specifically pastoral character, even though it is unquestionably "fresh and charming" and without depth. Dvorak's unflinching sense of delightful orchestral color is one of its most delectable characteristics. Here and there is an effect foreshadowing a greatly magnified touch of the kind in the American symphony, though, on the other hand, suggestions of Wagner and Tchaikowsky are to be noted and the *Adagio* opens with a phrase that recalls a passage in the Schumann Piano Concerto. The *Scherzo* is a dainty, though not especially individual waltz, which pleased the hearers considerably.

Without deftness, elasticity and clarity of orchestral treatment, the symphony might easily lose interest. But Mr. Stransky and his men played it ideally and in consequence made the work eminently worth while. Other orchestral offerings of the evening were Brahms's superb but rarely performed "Tragic" Overture and Weber's "Freischütz" Overture, in the second of which the conductor takes the second theme at a tempo much slower than usually employed, though with interesting effect.

Harold Bauer was the soloist of the evening, playing the Schumann Concerto. Of late Mr. Bauer has been heard in so much Bach, Beethoven and Brahms that there has been a tendency to overlook his supremacy as a Schumann interpreter. But his greatness in this line was forcibly brought home to those who heard him last week. A more thrilling performance of this heavenly work has not been given in New York in many a year. When played with such breadth,

ARTISTIC ENDOWMENT FOR THIS "OPERA BABY"



Edoardo Ferrari-Fontana, Tenor, and His Wife, Margarete Matzenauer, Contralto, with Their Young Daughter, Adrienne Ferrari-Fontana

NO child in the world has been born with more of an endowment of operatic gifts than Adrienne, the tiny daughter of Edoardo Ferrari-Fontana, the tenor, and his wife, Margarete Matzenauer, the Metropolitan contralto.

Born in Boston during the last opera season there, this "opera baby" spent last Summer at her parents' villa in Italy, and she is now a resident New Yorker under the dotting care of her father and mother.

Little Signorina Adrienne is shown here in the guardianship of her respective parents at the New York home of this famous artist couple. Both singers are again winning admiration by their performances at the Metropolitan.

such incisiveness of rhythmic accent, such virility and yet such melting beauty of poetic emotion, Schumann's work impresses one indeed as the greatest of all piano concertos. In all his artistic career Mr. Bauer has done nothing that more surely establishes his place among the masters. Mr. Stransky afforded him an admirably adjusted accompaniment.

H. F. P.

Hofmann Soloist with Damrosch Forces in Wheeling, W. Va.

WHEELING, W. VA., Feb. 27.—A representative audience taxed the Court Theater's seating capacity when the New York Symphony Orchestra, with Josef Hofmann as soloist, played there on Washington's Birthday. Mr. Hofmann played a Chopin concerto exquisitely and won a genuine ovation. Conductor Damrosch offered a fine program, which was also played excellently. It comprised the Overture to "Oberon," Haydn's "Military" Symphony, Liszt's "Saint Francis" Legend, the Wagner "Träume" (delightfully played by Concertmaster Saslavsky) and the "Ride of the Valkyries." Two encores were given, a Spinning Song by Mendelssohn and the Delibes "Pizzicato."

Mme. Finlay-Stewart, Miss Hoyle and Mr. Halprin in Club Musicale

The Schumann Club of New York gave its regular monthly reception at the New York studios of its conductor, Percy Rector Stephens, on Thursday afternoon, February 25. An informal program was offered by Genevieve Finlay-Stewart, contralto; Dorothy Hoyle, violinist, and George Halprin, pianist. In the aria "Amour, viens aider" from Saint-Saëns's "Samson" and two Schumann songs Mme. Finlay-Stewart scored a decided success, her interpretations being worthy and her diction excellent. Miss Hoyle played the Prelude to Saint-Saëns's "The Deluge," Tor Aulin's "Humoreske"

and an Air for G String by Arthur Pryor, the last being so much admired that she was obliged to repeat it. Moszkowski's "Autumn" and the so-called "Black-Key" Etude of Chopin gave Mr. Halprin an opportunity to display his gifts. He, too, was heartily applauded.

The "Best Ever"

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Enclosed find money order for a year's subscription. I have been a reader of your paper for some time past, and, in my opinion, it is the "best ever" on musical matters.

Yours truly,

ARTHUR F. BENDIX.

Philadelphia, Pa., March 2, 1915.

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BUFFALO ORCHESTRA IN INITIAL CONCERT

New Organization Assisted by
Canadian Chorus in Highly
Meritorious Performance

BUFFALO, Feb. 27.—Local organizations and musicians have been largely represented on the various programs of the week. The recently established Buffalo Orchestral Society, John Lund, conductor, gave its initial concert in Elmwood Music Hall on Thursday evening before a large audience. Director Lund's success in organizing a body of local musicians has been due to the courtesy of the various theatrical managers, who have permitted the men in their orchestras to play the four scheduled concerts.

The program was composed of Goldmark's "Rustic Wedding" Symphony; Intermezzo from the "Jewels of the Madonna," Wolf-Ferrari; "Marche Slav," Tchaikowsky, and "Jubel" Overture, Weber. The work of the orchestra was most creditable and Mr. Lund demonstrated his fitness as a leader in unmistakable fashion. An interesting and artistic feature was the beautiful singing of the Elgar Chorus of Hamilton, Can., under the direction of Bruce A. Carey. In such numbers as Tchaikowsky's "Cherubim Song," No. 3, and Elgar's "The Angelus" the tone of the chorus was of ravishing beauty. A Mendelssohn number, "Come with Torches," sung with orchestra, was another remarkable exhibition of good singing.

Under the joint auspices of the Twentieth Century and Chromatic clubs, two local pianists, Marta Milinowski and Harry Cumpson, gave a fine exhibition of two-piano playing on the evening of February 23. Reinald Werrenrath, the baritone, was the assisting artist. In songs by Brahms, Grieg, Weingartner, Sinding, Ferrata, Deems Taylor, F. Morris Class and Arthur Whiting, Mr. Werrenrath displayed the beauty of his well schooled voice and his mastery of interpretation and style. William J. Gomph accompanied the singer excellently.

The Rubinstein Club of women's voices, under the direction of Mary M. Howard, gave its second concert of the season at the Lafayette Hotel, Thursday, before a large audience. Among the numbers that were especially appreciated were choral arrangements by Miss Howard of the Neapolitan folk-song, "Santa Lucia," and Jessie Gaynor's "Moon Boat." Clara Marie Kelly and Charles M. Eastabrooke, local musicians, added to the pleasure of the entertainment, the former in piano solos and the latter in songs. Clara M. Diehl proved herself an efficient accompanist for both chorus and soloists. F. H. H.

Best Antidote to Narrowed Musical Views

To the Editor of MUSICAL AMERICA:

I find your paper each week an invigorating tonic to my musical life. To all, and especially to those who are located in small communities, I would recommend MUSICAL AMERICA as the best antidote to the danger of narrowed musical views.

Many of us in the "rank and file" are with you in your endeavor to help our country appreciate and foster her native musical worth.

Very sincerely,
HAROLD J. BARTZ.

Shelbyville, Ind., Feb. 19, 1915.

SUCCESSFUL DEBUT FOR ALICE VERLET

Belgian Soprano Reveals Engaging Qualities in First New York Appearance

Alice Verlet, the Belgian coloratura soprano, achieved an auspicious New York debut in a recital given with the assistance of a violinist, a flutist and two accompanists in Carnegie Hall on Thursday afternoon of last week. Of Miss Verlet's European history this journal has on various occasions given divers accounts. And only about a week ago the singer herself outlined her reasons for presenting so relatively unconventional a program as she did. The average exponent of florid song is habitually at a disadvantage on the concert stage. Her offerings seem to be limited in scope and inferior in point of musical content, while she herself lacks the variety and the emotional depth that are the prerequisites of the successful recital artist.

In both of these respects, Miss Verlet afforded a pleasant surprise. Her offerings were diversified and in large degree musically interesting, while on her own part the singer is an artist of not a few engaging qualities. The audience, which was of good size, received her with signal marks of approbation, and demanded a number of encores. Following is the complete record of the afternoon's doings:

"Air de la Naïade" from "Armide," Gluck; "Non so più" from "Nozze di Figaro," Mozart; "Le Mariage des Roses," C. Franck; "Ballade et air de la Fileuse," from "Gwendoline," Chabrier; "Le Rossignol," Handel, with flute obligato by Miss de Forest Anderson; flute solo, "Concertstück," Chaminade, Miss de Forest Anderson, accompanied by Philip Sipser; "Le Bonheur est chose légère," Saint-Saëns, with violin obligato by Charles Vet; "Mandoline," Debussy; "Aupres de la Source Gracieuse," Ch. Pons; "La Meneuse de Jeu," P. Vidal; "Concert à la Cour" (old classical French aria), Auber.

There is something amiably engaging in the personality of Miss Verlet that wins her hearers even before she has sung a note. Fortunately, she is not obliged to depend on this factor to gain popular esteem. A sincere, earnest and painstaking artist, she unites intelligence, delicacy and a taste essentially French to a voice of light, pretty quality, of good range and flexibility. Facility distinguishes her execution of florid passages, but she is none the less capable in her treatment of pure cantabile. Tasteful phrasing is one of the most gratifying features of her work, though in the first numbers on the program last week a shortness of breath, due no doubt to nervousness, somewhat marred the continuity of Gluck's and Mozart's broad melodic lines.

Handel's ornate "Rossignol" found Miss Verlet in full possession of her powers, however, and had it not been for the dolefully performed flute obligato the number would have been extremely enjoyable. Saint-Saëns's song was done with a charm and delicacy that necessitated a repetition. The "Source Gracieuse" of Charles Pons revealed genuine warmth of feeling, while Vidal's original and amusing conceit, "La Meneuse de Jeu," was redemanded. Miss Verlet's enunciation was extremely clear throughout and her one English encore, Landon Ronald's "Down in the Forest," disclosed an agreeable command of that language. H. F. P.

Three Artists in Studio Club Concert

A concert was given under the auspices of the Studio Club of New York at the Princess Theater on Tuesday afternoon, March 2. Hilda Deighton,

contralto; Marie Narelle, soprano, and Lucille Orrell, 'cellist, were the artists. Miss Deighton sang a group of songs, which included "In Questa Tomba Oscura" of Beethoven and Arensky's "But Lately in the Dance." Mme. Narelle gave several Irish songs, and Miss Orrell played César Cui's "Cantabile," Popper's "Spinnlied" and "Le Cygne" by Saint-Saëns.

Ethelynde Smith Returns from Successful Concert Tour

Ethelynde Smith, soprano, returned last week from a short Western tour and gave a recital of songs by Wolf, Loewe and American women composers at Mt. Holly, N. J., last Thursday. The recital was under the auspices of the Woman's Guild of the First Presbyterian Church. While in the West Miss Smith sang a return engagement in Chicago at the Fine Arts Theater. She appeared with Alexander Kaminsky, violinist, who played Beethoven's Fifth Sonata, the Tchaikowsky Concerto and numbers by Bach, Fritz Kreisler and Sarasate. Miss Smith sang songs by Henry Hadley, Ward-Stephens, Fay Foster, Clyde N. Fogel, Rudolph Ganz and others. It was apparent that Miss Smith has many warm admirers in Chicago. She was cordially received and added several selections to the printed program.

Max Smith, the New York Press critic, suggests that the Metropolitan Opera Company ought to retain Geraldine Farrar in its ranks next season and incidentally present her in the title rôle of "Salomé."

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DUDLEY BUCK

ECHOES OF MUSIC ABROAD

Richard Strauss to Receive Order of the Red Eagle for New Imperial March He Has Composed for the Kaiser—First Novelty Paris Has Heard Since the Outbreak of the War Is Forty-five Years Old—Paris Opera Tenor Sings Arias in the Trenches to Cover Movements of Comrades—Japan's National Anthem Composed by a Frenchman—Melba to Tour British Isles in Aid of Red Cross Fund—Ludwig Wuellner Returns to Song Recital Field—Composer of "Ruth" Announces Many New Works

FOR the new Imperial March that Richard Strauss has written at the command of Emperor William the composer is to receive, in addition to more substantial recompense, the Order of the Red Eagle. The Kaiser, to whom, naturally, it is dedicated, suggested its general plan, namely, that it should begin in a funeral strain and rise to a climax of triumph.

THE first musical novelty Paris has heard since the war broke out is forty-five years old. It was finally brought to a hearing at a recent Sunday concert at the Salle Gaveau, where the members of the Colonne and Lamoureux Orchestras that are not at the front have joined forces and are giving weekly concerts, with Camille Chevillard and Gabriel Pierné as alternating conductors. The novelty was César Franck's "Paris," a setting of a poem written by a captain of the Garde Mobile in 1870.

It seems that both Camille Saint-Saëns and César Franck made musical settings of the poem but neither could get a hearing for his work. Saint-Saëns afterwards used part of the material of his in his "Marche Héroïque," but the Franck composition, left in its original state, was never given in any form before this concert. The Paris correspondent of the London *Daily Telegraph* writes enthusiastically of it:

"It is characteristic of the composer. The first phrases, 'I am Paris, queen of cities,' and so on, are, as it were, a splendid and proud, but austere hymn of praise. Suddenly, at the words, 'I put on my armour,' the voice changes to warlike accents. The appeal to the nations, 'Come and see heroes die,' is magnificent. 'I remember my youthful years'—and the voice sings dreamily. 'But before my breasts are withered you who were beaten at Jena will fly to the Rhine, and I will take up my harp again and sing a long triumphal song,' and the music is indeed a song of triumph. The piece ends with a return to the hymn of the beginning. It was sung with splendid breadth by Marthe Chenal." Mlle. Chenal, it will be recalled, was to have played an important rôle in Oscar Hammerstein's Lexington Avenue opera season had it materialized.

"At the close," the chronicle continues, "she gave us the 'Marseillaise' as only she can sing it, and the version played was that orchestrated by Berlioz, which is startlingly effective, each verse being heralded by a few bars of martial music, like a call to arms. Before leading the band M. Pierné said, 'Berlioz wrote a choral part. We have, unfortunately, no chorus. But Berlioz himself put a footnote in his score, "The burthen will be taken up by all who have a drop of blood in their veins." You, ladies and gentlemen, will supply the chorus.' And we did, M. Pierné himself singing with the rest.

"It was a moment of real emotion. Wounded soldiers around me sang passionately, and I saw many men suspiciously blowing their noses at the close. The concert included César Franck's admirable fourth Beatitude, well chosen, for it is on the text, 'Blessed are those who hunger and thirst for righteousness' sake,' and was finely sung by the Opéra tenor, M. Laffitte.

AFTER devoting his attention more especially to recitation programs for the past few months Dr. Ludwig Wüllner is now returning to the song recital field. He gave a program of

Hugo Wolf songs in Berlin the other day.

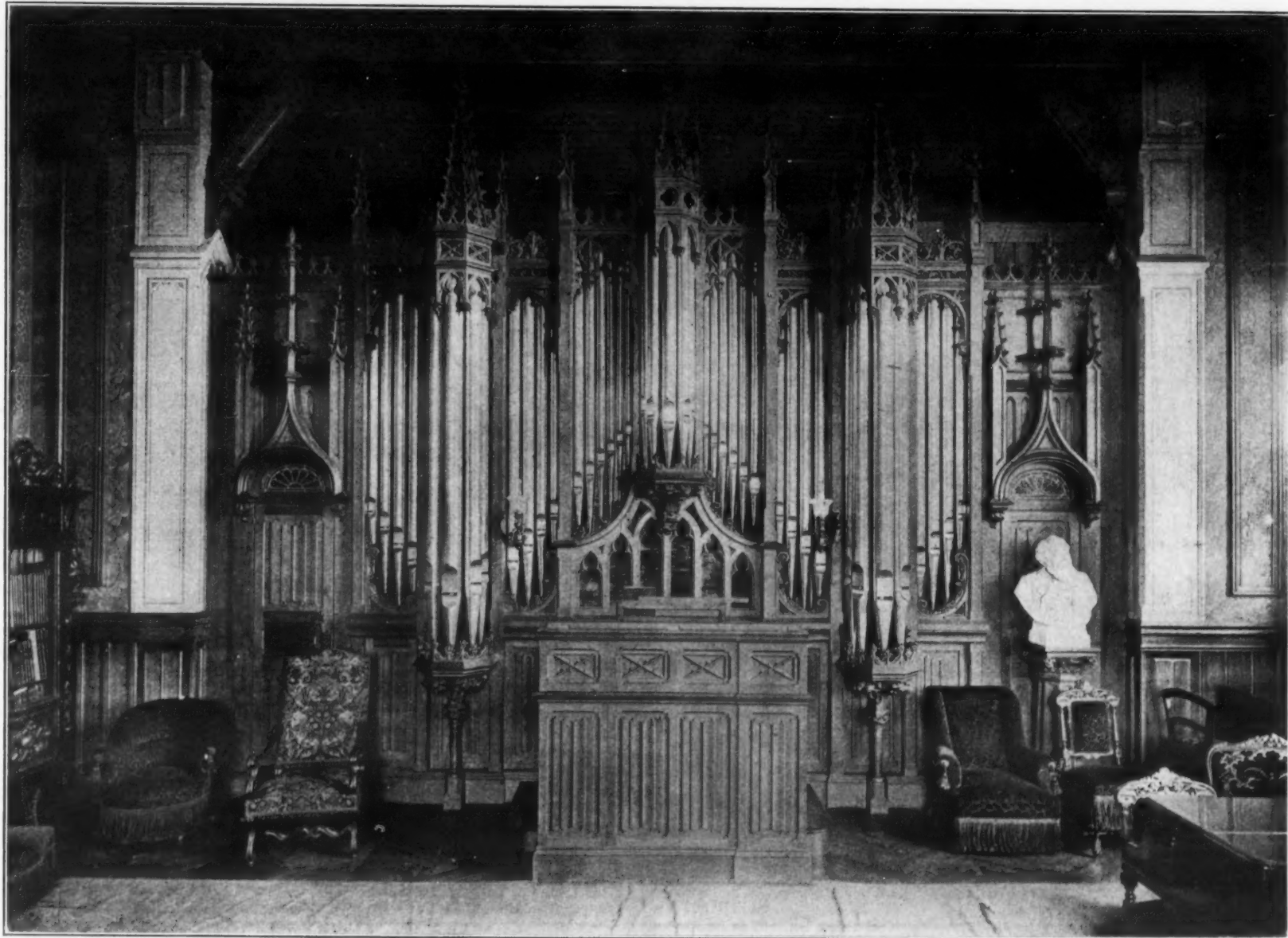
Two Hungarian musicians domiciled in Berlin, the one permanently, the other temporarily, joined forces recently, when Ernst von Dohnanyi and Franz von

PREVALENT interest in the origin and history of National Anthems has extended to that of Japan, and Robin H. Legge has been able to obtain enlightenment on the subject for the readers of the London *Daily Telegraph*.

phrase." Miss Walsh suggests that the Japanese Empire "may live till tiny pebbles grow into vast boulders covered with emerald mosses." That is the literal translation. In her freer version the idea comes out thus: "Till by each streamlet, waterworn, the tiny pebbles that each morn scarce in the sunlight shadows cast, grow into boulders, mossy, vast." This, the objection is made, reads too much like the conventional translation "from which we suffer so much in England"—and not only "we in England"—a suggestion, that is, of the word meaning, but almost entirely devoid of the "spiritual" meaning.

"Mr. W. W. Yeomans, who was himself for a considerable time a resident in Japan," continues Mr. Legge, "states that the music sung as the Japanese National Anthem was composed by a French musician attached to the Imperial Court at Tokio about twenty years ago.

"If that is the case it should be a mat-



Music Room in Villa Guilmant at Meudon

The music room in the Villa Guilmant at Meudon, a suburb of Paris, is familiar to many Americans who were entertained there. The street on which the Villa is located, and from which a birdseye view of Paris can be seen, has recently been named the Rue Guilmant. The Villa is now occupied by M. Binder, a devotee of organ music, who had planned a series of recitals on the Cavallé-Coll-Mutin organ, had not the war prevented. The gardens, for which the City of Paris a short time ago awarded a prize, are still kept the same as when the Guilmant family resided at the Villa. The famous library has been distributed among several of his former pupils, a portion presented to Dr. William C. Carl, director of the Guilmant Organ School, and another to the Sorbonne in Paris.

Vecsey, the violinist, gave a program of sonatas by Brahms, Mozart and Beethoven. Ernst von Dohnanyi is now practically the head of the pianoforte department of the Royal Prussian High School of Music in Charlottenburg, which institution has been rejuvenated by his presence and that of Henri Marteau, the French violinist.

Marteau's present estate is generally deplored by Germany's representative music circles, which hold him in the highest esteem. They recognize that he acted in an irreproachable manner when, in accepting Joachim's post at the head of the violin department of the State institution, he frankly said he could not resign his commission as an officer of the French reserves. The Germans unhesitatingly place the blame on the Prussian authorities for appointing him under the circumstances if they were not prepared to provide for him in the case of just such an emergency as has arisen. He is still in a detention camp at Burg, near Magdeburg, it seems, where he has recently received permission to practise an hour a day.

His letter of inquiry to the Japanese Embassy in London brought this reply from Isaburo Yoshida:

"So far as we know, our National Anthem was taken from a poem contained in a book entitled 'Kokinshū' (literally translated, 'Collection of Poems, Old and New'), with its slight modification in the first phrase. The original poem ran as follows:

Wagakimiwa chiyoni yachiyoni
sazareishi no iwao tonarite koke no
musu made.

(May our Gracious Emperor reign
Till a thousand, yea, ten thousand, years,
shall roll,
Till the sands in the brooklet grow to
stone,
And the moss from these pebbles emer-
alds makes.)

"The first phrase, 'Wagakimiwa,' was modified to 'Kimiga yowa.'

"The above mentioned book was compiled by Kinotsurayuki, one of the most famous Japanese poets, in deference to the Imperial order, in the fifth year of the reign of the Emperor Daigo (906 A. D.), while the author or authoress of the poem is not known. The poem was set to music during the reign of our late Emperor, 'Meiji Tenno.'

A few days later a correspondent informed the London critic that there exist two English translations of the text, by Clara A. Walsh, in a volume entitled, "The Mastersingers of Japan," but he prefers the one given above "because of the more poetic suggestion of the final

ter of no insuperable difficulty to discover his name and the circumstances under which a Frenchman came to write the national hymn, or a tune that should be adopted as such, by the Japanese. In any case, the statement rebuts the suggestion made by another correspondent that the melody is a mild perversion of a choral by John Sebastian Bach."

* * *

HOW the French tenor Granier, of the Paris Opéra, now at the front, proved himself another Orpheus not long ago, is told by a correspondent of the London *Evening Standard*. Whereas the original Orpheus succeeded in charming wild beasts, however, Granier temporarily subdued the Germans with his art, and the story incidentally emphasizes once more the susceptibility of

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

the German to music. This is the story as it is given:

"The night was cold and dark, but the German fusillade was even more lively than usual. The Germans apparently became aware of the fact that several French soldiers had left the trenches in search of wood to make a fire, and were shooting on the chance of hitting them.

"The French replied to the firing, but as the Germans were shooting without showing themselves, it was a useless procedure. Still, something had to be done, as serious danger threatened those who left the trenches on the foraging expedition.

"It was then that one of the French soldiers had the inspiring idea of making Granier sing. 'Perhaps they will stop to listen to him,' he said, 'and our fellows will be able to reach the trench in safety.'

"No sooner said than done, and Granier commenced an operatic aria. After the first notes the shooting of the Germans began to be less frequent, then it became irregular, and finally ceased altogether.

"Granier sang until told that all the French soldiers had safely returned. When he stopped, there were shouts of 'Encore, Encore!' from the German trenches; but for once an operatic tenor refused to listen to public approval, and the Germans resumed their shooting."

HAVING broken all records in her native country with the concerts she has been giving there in aid of the Red Cross Fund, Nellie Melba is now planning to return to London. She intends to give an extended series of concerts all through England, Scotland and Ireland for the Red Cross.

One of the Australian singers deprived of European positions because of the war is Amy Castles, who was singing at the Vienna Court Opera when the conflict commenced. She had attracted considerable attention throughout Germany as a vaudeville star, where she was known as "the Australian nightingale," before she received the opportunity for which she had studied, an engagement to sing coloratura rôles, at the Vienna institution. She is now at her home in Australia.

Maud Allan, the American dancer of the Isadora Duncan type, has found new fields to conquer in Australia, and apparently she has had an ample measure of success there to justify the long journey. Her programs there include Chopin's Funeral March, which, she says, is her favorite number; Grieg's "Peer Gynt" Suite, Mendelssohn's "Spring Song" and Strauss's "Blue Danube." The Cherniavsky Trio from London is traveling with her.

CONCERNING the fact that "Samson et Dalila" had its world première at Weimar, in 1877, Hermann Klein, the London singing teacher, has recently pointed out that Camille Saint-Saëns owed that favor primarily to his friend Liszt. This is his argument: "Saint-Saëns has never accounted the good work of first producing 'Samson' to the credit of Germany but to the honor of his great personal friend, Liszt; while the cities of Germany that subsequently gave 'Samson' did so less for the sake of Saint-Saëns than because of the fashion then in vogue of mounting whatever operas had been given with success at Weimar."

However, the fact remains, as Robin H. Legge notes, that in so far as 'Samson' was concerned, the composer was luckier at the outset in Germany than in his own country. Referring to the work's early vicissitudes, Saint-Saëns once said: "No one would hear of it. A Biblical subject! It would be madness to venture upon such a thing. I had played over the second act at my house, but no one understood it; and but for Liszt, who, without knowing a note of it, asked me to finish it and brought it out himself at Weimar, 'Samson' would never have seen the light of day."

Following upon its production, Hamburg, Cologne, Prague, Dresden and other foreign cities staged the opera before the composer's native land heard it, and it was not until 1890—thirteen years after the Weimar performance—that it was given in France—at Rouen. And even then "Samson" had to wait another two years before a hearing was accorded it at the Paris Opéra, where four managers in turn had rejected it. But once mounted there, it reached its one hundredth performance in less than three years.

WITH his cantata "Ruth" as his chief claim to fame hitherto, Georg Schumann seems to have experienced a sudden access of productivity. Three motets of large dimensions, "Songs of Job," have just been published, while the most recent work from his pen is a trio for piano, violin and cello. Then he has just completed, as well, a series of twenty-four piano pieces in all the major and minor keys. When he is not composing or playing the piano in chamber music concerts or teaching Herr Schumann trains and conducts the chorus of the Berlin Sing-Akademie.

J. L. H.

The Crystal Palace, where many of London's larger musical events have taken place in the past, has been taken over by the Government for the time being and all concerts for the year have been cancelled.

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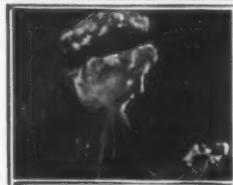
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"HOW many of the great artists would have attempted an operatic career if they had known before they started just what hardships and experiences lay between them and success?" remarked Frieda Hempel, the charming and gifted German colorature soprano of the Metropolitan Opera House, the other day.

"Sometimes I wonder if I would have attempted it myself. But I do not wonder that the young aspirant to operatic fame is fired with hope and enthusiasm. There is a powerful fascination about the glare of the footlights and a wonderful inspiration in the pomp and pageantry of the opera as viewed from the audience. It is really hardly less so when one is facing the prompter, the conductor and the great audience itself. When an artist who has traveled far along the road to success wins the plaudits of the multitude it does look so easy! But all this tells no part of all the struggles, the heartaches, the tedious hours and hours of study which have gone before."

"How well I remember the first opera I ever saw. I was only a child in a pinafore, and I was infatuated. I made up my mind then and there to sing in opera. Would I have done so had I known of what lay ahead? Well, I hardly know. Perhaps I might just the same."

"One trouble, I think, with the young artist is that she does not take her work seriously enough at the beginning. Usually, the seriousness of it forces itself upon her sooner or later, but she should realize at the start that there is no easy road to operatic success. If there is, no artist of the present day, at least, has found it. The young artist must study, study, and then study, and make up her mind to do so all through her professional life. The artist who thinks she has reached a point where she no longer needs to study is through."

"The young artist must learn early in her career to take the utmost care of her health. Physical condition has more than once swung the balance for or against a young singer when she has had her audition. An old and experienced singer can often rise above temporary physical depression, but a young artist finds much difficulty in doing so. Often the public is not as charitable to a young singer as it should be, when a performance not quite up to the mark, the result of illness, perhaps, is given."

"Plenty of exercise, fresh air, sane and sensible hours for meals, healthful, strength-producing food, but no special diet, plenty of rest and a reasonable amount of recreation—those are not bad rules for the young artist to follow. I have found them good myself. I happened to be very fond of walking, horse-

back riding and tennis. In one or the other of these ways I have obtained plenty of exercise in the open. This helps me to resist the rigors of your New York Winters."

"There is one thought which young artists should have drilled into them



Frieda Hempel as "Eva" in "Die Meistersinger"

until they can never forget it, and that is to live the rôles in which they appear, no matter how small they may be, or whether they like them or not. This living the part is not easy work, it is often drudgery, but it leads far towards success."

"There are many factors which enter into the building of an operatic career—voice, intelligence, natural ability and adaptability, opportunity to develop and to gain the first foothold, determination and capacity for hard work. Of these, determination and capacity for work are of 'perhaps' paramount importance."

So far this season Miss Hempel has sung in six different operas. She sang the opening night in the "Masked Ball" and later appeared in the "Der Rosenkavalier," "Traviata," "Magic Flute," "Euryanthe" and "Huguenots."

The rôles in these operas have served

ZACH PLAYS FOR LEGISLATORS

St. Louis Orchestra Campaigns for Tour to Coast—Kneisel Concert

ST. LOUIS, Feb. 27.—The Symphony Orchestra, while it did not play its regular pair of concerts at home this week, journeyed to the rural districts and played before the legislative body of the State at Jefferson City on Friday night and on Thursday night at Columbia at the University of Missouri. At Columbia Ludwig Pleier, the first 'cellist, was soloist and in Jefferson City Hugo Olk, violinist, and Mme. Delleonnie, harpist, shared the honors of the evening. The concert in Jefferson City was composed almost entirely of the lighter classic works and was given at the State Capitol

to display Miss Hempel's ability to present a striking and significant visualization of totally different characters requiring the most intelligent interpretation from both musical and histrionic standpoints. She has proved herself this season, as she did last, one of the most valuable of the recent additions to the list of first sopranos at the Metropolitan Opera House. Her singing of *Eva* in "Die Meistersinger" last season was pointed to by critics as in many ways the most remarkable performance of the rôle ever heard here. Her impersonation of this rôle was repeated at the season's first production of the opera this week.

D. L. L.

before the executive staff and members of both houses. The concert was given in an effort further to convince the lawmakers of the State that it would be an excellent idea to have the St. Louis Symphony Orchestra accompany Governor Major when he attends the Panama-Pacific Exposition.

At the "pop" concert last Sunday the management had as soloist a young Spanish 'cellist, Antonio Sala, who gave a remarkable show of talent. As for volume, his playing has been unexcelled and he was given a rousing reception. After his performance of the Saint-Saëns A Minor Concerto he added a Chopin Nocturne, accompanied by Mr. Zach, and it was in this number that he especially displayed his rare accomplishments. The orchestra's part of the pro-

gram included several novelties and was much applauded.

On Monday afternoon at Cicardi's Winter Garden Clara Wüllner, pianist, who, by the way, is a niece of the famous German *lieder* singer, Dr. Ludwig Wüllner, gave a beautiful recital. She was forced to play many encores.

On Monday evening the Kneisel Quartet made its annual visit under Miss Gooding's management. The hall was filled and each number brought its generous round of applause, the concert as a whole being one of genuine satisfaction. The feature of the program was the 'cello solo of Willem Willeke.

H. W. C.

Wilhelm Eylau, a German officer whose wife is an American piano teacher in Berlin, has been awarded the Iron Cross.



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WHERE DOES AMERICA STAND IN ART?

Materialism of Nineteenth Century Made Our Soil Unreceptive to Seeds of Artistic Perception, which Is Slow in Growth—Has Our Musical Art Dwelt Here Long Enough to Thrive as Indigenous Product?

By ISRAEL AMTER

[First Article]

WHERE does the United States stand as an art-loving and art-possessing nation? In natural resources America is vastly superior to any single state of Europe. On this basis one would say: What a solid basis, what magnitude of wealth and leisure possible here, for the cultivation of the arts and sciences! We spend millions on our schools; we have immense and numerous colleges and universities; our cities and towns, and villages even, are amply provided with music teachers of all branches; painters and sculptors, etchers and drawers, poets and authors, scientists and explorers—yes, we have them all; we cultivate everything, we have the means of cultivating everything—and yet where do we, the proud democrats of this gigantic republic, stand in the ranks of *real culture* (in the real meaning of that word, and not a meaning synonymous with "refinement")?

We have a mixture of race that, physically, is superb. Or rather, whether we attribute it to the blending of blood, or the conditions obtaining in America, the product is a being superior from a physical standpoint. Undoubtedly both factors have made a strong individual of the American in physique. Other factors, however, have taken away from the mental.

Conditions Against Art

The type of man who dared and dares to emigrate to America is the stalwart, daring, enterprising; the man who fears no danger, who is ready to pit his cunning and intelligence and physique against the vicissitudes of life here. Not

the artist, nor the thinker, nor the dreamer! For them there is not much place. Each country has its own type—and the strongly mental does not yield to new conditions as easily as the physical. The category of human being that has emigrated to America has not brought much art or appreciation of art with it. The conditions of life—the growth of enterprise—the necessity of the technical—the spanning of space—have all tended to relegate art and speculative science in America to an inferior place. And natives and aliens alike have sponsored America's demands.

Art is not the product of a day. True it is, that if you send an expedition to the interior of Africa, to a place uninhabited by man, if the expeditionary force include but one artist, he may establish his headquarters there, and thereafter the new colony may boast its art and artist! But it will be foreign art and a foreign artist; not the indigenous, which alone gives utterance to the feelings, aspirations and longings of the native populations. How then shall a country boast of art, art characteristic of the clime and zone, if the artist has not been supported, if art itself has not been fostered?

To import art and artist is to graft foreign products and ideas on native institutions, so that, the native being the weaker (as apparent in its requiring importation), the foreign will be typical.

This has been America. Unable to boast art of her own (even in letters, we can show but few *really* gifted men who were basically American in their art) inappreciative of art itself, because of the materialistic goal that the nineteenth century set for itself here, so that devotion to art was considered the wasting of life and energy, she is now awakening to the pulse of the twentieth century, which demands something more than the material, the physical, and finds herself in a peculiar position.

A Laborious Process

Have we not spent fortunes on the arts? Do not millions of our boys and girls learn to play the piano, violin and other instruments and cultivate the voice? Do they not learn to paint? Have we not a vast number of magazines devoted to letters? And still we have no art; nothing typically American, nor great! Why? Because art is not the product of a day. A materialistic age cannot be imbued with an appreciation of the artistic at short notice. It is a slow, laborious process. Can art and the artist (not the panderer to the wishes of the people, but the flaming spirit that leads on the people to new thoughts and new deeds) prosper, when not understood? And when not understood, condemned as being spurious?

Yet America demands her artists today. She is awakening. Her artists must be of her own making. Not the exotic that adapts itself to the new conditions, compromising with them, but remaining hyphenated—no, an art that springs from the soil, that has the native sons and daughters as its votaries, an art emblematic of her strength and love and will. An art through and through American!

Our age of technics has brought about a state of things in which nationalism daily vanishes more and more. Steam-

ship and locomotive have placed us in such proximity to each other, the printing press has so facilitated an understanding of all the nations and so made their deepest thoughts accessible to the whole world, that nations change more rapidly than ever before. Internationalism in aim will always be counterbalanced by nationalism, or perhaps, better said, racialism, as dependent upon geological conditions. All artists will strive to imbibe the ideas of all fellow artists in foreign lands. But only that will really be open to them which appertains to the products of the geological conditions of their own country.

Can Slogan Be Realized?

Hitherto, whether from necessity, vanity or desire, America has considered it prudent for the neophyte of an art to go about to acquire fluency in his specific branch: that is to say, the earnest, ambitious novice, whose life is to be a devotion to his art. And in the musical field, she has demanded that he give foreign credentials of what he has attained there. These novices have come back to us with foreign culture attached to them. They have tried to Americanize the foreign art that they obtained, but the foreign element has predominated. Has even a MacDowell wafted a strong American note to us? Now we are told that we are individualistic enough to impart a training to our young men and women that will leave them American and still make them the peer of any foreigners. That is the present slogan. Can it be attained?

Has art, which is not of a day, dwelt here long enough to thrive as an indigenous product? And even then, is the soil—which must be thoroughly fertilized by copious appreciation and understanding of art—rich enough to press bounding strength into the tender branches?

This alone can and will determine whether the serious student will henceforth study in America or abroad. For schools cannot create art—they cannot create atmosphere (that much contested something) so essential to art; they can only impart dexterity, draw out the latent faculties and develop them to the highest potency.

(To be Continued)

American Girl Wins Operatic Laurels in Isle of Elba

MILAN, ITALY, Feb. 15.—Lorene Roger, soprano, who came to Italy with a reputation as an American concert singer and who has been studying here for some years, recently made a most successful operatic debut in the Island of Elba, singing the chief rôle in "Lucia." Miss Roger's voice is a full, rich coloratura, although she can also sing more robust rôles and her success was immediate. She was recalled after every aria and was compelled to repeat each. She has been engaged for six performances of "Lucia" in Florence. Her repertoire includes eight operas. She will remain in Italy for the coming operatic season and will then return to America.

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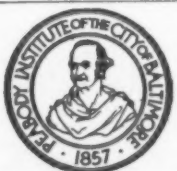


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VARIED INFLUENCES AT WORK IN SHAPING NATIVE SPANISH MUSIC

How the Folk Songs of Different Parts of the Country Reflect Conditions of Environment and History—Contemporary Composers Find Difficulty in Obtaining Hearing for Larger Works, Especially Operas—Truest Expression of Spanish Musical Life Found in the "Zarzuelas"—Andres de Seguro, the Metropolitan Basso, as an Analyst of Art Life in His Native Land

By CHARLES P. POORE

A FEW weeks ago Andres de Seguro, the genial and distinguished basso of the Metropolitan Opera Company, introduced at one of the Sunday night concerts a number of Spanish folk-tunes, which aroused the liveliest interest. Mr. de Seguro is himself a Spaniard. He evidently loved his subject for he sang with enthusiasm and sympathetic understanding, and, as one who knew, he was sought out by the writer and persuaded to talk about the art of his native country. Of course we began with Spanish folk-music, a subject which few writers or travelers have touched upon and which none has treated adequately.

"You must not expect to cover the subject of Spanish folk-music in a few minutes," remarked Mr. de Seguro, adjusting his famous monocle. "There is not one kind of folk-tune in Spain, but several, each differing from its neighbor. In the south the music is gay. Valverde's 'Clavelitos,' based on a folk-tune, is such a song, full of a boisterous good fun. In the south, too, another influence has been at work through the centuries, the echo of Moorish domination. Many tunes in the south are distinctly Arabian, and that country's music is still potent in Spain. During eight hundred years (711-1492) southern Spain, especially Andalusia, was under the sway of the Arabs, and the conquerors left the imprint of their music wherever they roamed. Again, the same conditions of climate and atmosphere prevail in Andalusia as in northern Africa, tending to produce a similar song expression.

Conditions in North

"In the north, history and conditions diametrically different have been influential. The general temper of northern tunes was suggested at the Metropolitan Sunday evening concert by three melodies from the Pyrenees Mountains, although the character of the music from the different localities is quite distinct in rhythm and melody. In the province of Caledonia, including the cities of Barcelona and Valencia, there are found songs of the sea and songs of the mountains, each distinctive.

"In the province of the Basques, including San Sebastian, Bilbao, and Pamplona, only heroic songs are found. The

Basques have been a hardy, invincible race. They never submitted to the foreign conquerors; and their songs, too, are cast in an heroic mold. Only songs of liberty are heard among these sturdy peoples—songs that are strong in rhythm, full of a rough native vigor,



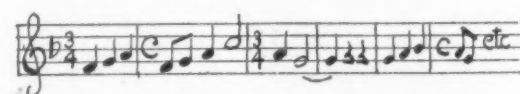
—Mishkin Photo

Andres de Seguro, the Spanish Basso, of the Metropolitan Opera House

quite different from the luscious songs of the south, or their gay companions with their careless abandonment to impulses. The following melody comes from Galicia in the northwest of the country:



"Contrasting with this is one from the vicinity of Barcelona, showing a characteristic irregularity:



"But a perfect classification of Spanish folk-songs is impossible. During many centuries the songs of the peoples living on the shores of the Mediterranean have influenced each other, and they all show a close relationship. In Sicily, where the Moors held sway for years through the control of trade, many songs are identical with those in the south of Spain. They belong to the same family. And, again, just as the music of Andalusia has been influenced by the Moorish civilization, so Spanish music has followed the course of Spanish domination;

and in the south of Italy, especially in Naples, which was once under the control of Spain, the Neapolitan songs are very like the Spanish."

Analogy with Painting

Touching the sister art of painting, Mr. de Seguro drew many interesting comparisons, especially with regard to the art of Sorolla y Subida and of Zuloaga. He showed how the ideals and expression of each of these great artists have been determined by environment and racial traditions, just as folk-music has been moulded. "Sorolla, then, comes from the south of Spain, from the country of the warm, bright sun. His work, as all who have seen it will recall, reflects sunshine and a happy carefree existence—just the qualities that distinguish the southern folk melodies. Zuloaga's home, on the other hand, is in the north, in the province of the Basques and his pictures mirror no life of indolent ease, but consist rather of criticism of his fellow men. He paints not the happiness and joy of Spanish life but only its ugliness. He delights to uncover faults and to caricature weaknesses. Here again is the counterpart of the northern folk-tune."

Recalling conversations which he had held with Sorolla, Mr. de Seguro told of riding with that artist in England not so long ago and suggesting an English landscape as a particularly suitable subject. "Yes," replied Sorolla, "but not for me." He saw the possibilities, but felt his inability to paint what was not a part of himself. The Spanish atmosphere and the Spanish people alone are his.

Contemporary Music

In discussing contemporary music and musicians in Spain, Mr. de Seguro drew a picture not very suggestive of the carefree existence which we associate with the life of Spaniards. "In the first place," Mr. de Seguro said "the Spanish composer is not loudly acclaimed at home. He rarely succeeds in getting a hearing for his larger works, especially operas. In Spain, Italian and German opera are supreme in public favor. The native Spanish work is rarely given an opportunity, and, even when a work is produced, it is given only a limited number of performances, because of the small number of opera houses in Spain devoted to grand opera exclusively. There are, in fact, only two—the Royal Theater in Madrid and the Lyceum in Barcelona.

"The result of this unfavorable condition is that native composers, after making futile attempts to have their operas produced, resign themselves usually to the writing of what is proving to be the truest expression of Spanish musical art—the zarzuelas.

The Zarzuelas

"The zarzuelas abound with local color and indeed are so characteristically Spanish in atmosphere and in local allusions that they could never be given out of their original setting, and must, be seen in Spain. These operas represent the true national theater. Many of them are rich in musical ideas, and have attracted the attention of musicians and composers in every land."

Mr. de Seguro recalled a conversation which he held with Camille Saint-Saëns, who some years ago sojourned in Spain for the express purpose of investigating native music. The eminent Frenchman made a study of this unique national form and attended a great many performances and found in them most original musical ideas and enough material for a dozen operas.

Among Spanish composers whose works have been heard in this country, the names of Albeniz and Granados are more or less familiar. Granados, as already known has composed an opera, "Goyescas" which, it is possible may be heard at the Metropolitan before long, and Albeniz's piano pieces have received a wide popularity through the propaganda of Ernest Schelling. There seems no doubt that Spain is in the midst of a musical revival, and will soon take a prominent place among the world's musical nations.

CHRISTINE MILLER IN A BALTIMORE RECITAL

Contralto Appears with Bart Wirtz, 'Cellist—American Numbers Prominent in the Program

BALTIMORE, March 6.—The seventeenth Peabody recital was given yesterday afternoon by Christine Miller, contralto, and Bart Wirtz, 'cellist and member of the conservatory teaching staff. Miss Miller presented an interesting group of German songs, an aria from "Jean d'Arc" of Tchaikowsky, and some songs by American composers, among which were Ward-Stephens's "Separation," Grant Schaefer's "Young Colin" and Carpenter's "On the Seashore of Endless Worlds" and "Don't Cèare." As extra numbers Miss Miller sang Reger's "Liebeslied" and Coleridge-Taylor's setting of Paul Laurence Dunbar's "Candle-lighting Time."

With these songs and arias Miss Miller gave the fullest evidence of admirable vocal qualities which were much appreciated by the audience. Bart Wirtz is a 'cellist of unusual ability and upon this occasion gave much pleasure with his fine playing. His choice of numbers gave proof of the open mind towards the efforts of the American composer and, incidentally, allowed him to pay tribute to the work of musicians with whom he has been associated on the teaching staff of the conservatory.

With three movements from a suite of Howard Brockway, formerly connected with the Peabody as instructor in piano and harmony, and with a beautiful nocturne of Charles H. Bochau, vocal instructor at the conservatory, Mr. Wirtz gained much applause. He also played Bargiel's "Adagio" and the Valse Lente of Boëllmann, to which the Bach Aria was given as an encore. Blanche Sanders-Walker and Clara Ascherfeld were the accompanists. F. C. B.

EVAN WILLIAMS IN OMAHA

Enthusiastic Welcome to Tenor in His Recital Appearance

OMAHA, NEB., Feb. 6.—Evan Williams, the ever popular, appeared at the Brandeis Theater on Sunday afternoon before an extremely enthusiastic audience. He sang masterpieces of Handel, Mendelssohn, Sullivan and works of a number of modern composers, and although he was liberal as to program an encore was generously given after each of the five groups. He was in excellent voice and won the sympathy of the audience from the very first note, evoking respectively smiles and tears with the varying moods of the songs. He was amply supported at the piano by his son, T. Vernon Williams.

Evelyn Hopper presented a number of advanced pupils in a recital, being most creditably represented by Alice Minn, Mrs. R. C. Harris, Marguerite Jack, Helen Heydon and Gertrude Daniel, with Nora Neal and Irene Trumble acting as accompanists. E. L. W.

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Chicago Orchestra Plays Scriabine's "Poem of Fire"—
Applause Drowns Hisses

CHICAGO, March 7.—Scriabine's "Poem of Fire," as he has styled his latest symphonic piece, "Prometheus" created a sensation second only to that which Arnold Schönberg's "Five Little Pieces for Orchestra" did last year, when the Russian composer's work was heard last Friday afternoon at the regular concert of the Chicago Symphony Orchestra, under Frederick Stock.

Again as on that former occasion were heard sibilant sounds mingled with applause when the piece came to its conclusion. The hisses, however, were soon drowned out by the plaudits of that part of the audience which, while not approving of the musical message expressed in Scriabine's colossal orchestral tone-poem, still must have admired the enormous technical skill with which he handled his subject.

The Russian composer, has joined the school of obsessionists. He has left his former conventional methods and ideas, and has followed in the path of Schönberg, Busoni and Stravinsky. But he has gone further in hewing a road for himself, has invented his own scale and has added an appeal to the eye as well as to the ear.

For the performance, the first in America, of "Prometheus," Mr. Stock provided all the instruments called for in the score but had to leave off both the chorus of mixed voices which is optional, and also the "clavier à lumières," an instrument, which when its keys are depressed, projects different colors upon a screen. The arrangements of Orchestra Hall precluded the possibilities of supplying these elaborate augmentations.

Scriabine has used every known instrument of the modern orchestra including gongs, bells, organ, glockenspiel, celesta, piano, double bassoon, tuba, harps, triangles and bass clarinet, and only the "cash register" was missed by him, as Mr. Stock put it.

The performance of the work, which is founded upon three indeterminate themes, was masterly and deserved the highest approval.

Alexander Zukowsky, a fellow pupil of Scriabine in Russia, now the second concertmaster of the orchestra, was the soloist of the day, and in his playing of the Max Bruch G Minor Concerto, for violin and orchestra, made a most favorable impression. His tone is refined and of particular warmth, his technique serves him well and his musicianship and his interpretative powers are of high class. He was recalled many times after the conclusion of the concerto.

Still another event of importance on this program was the performance of the Symphonic Variations on an Original Theme, op. 7, by Frederick Stock. This complex piece of symphonic writing is an early work of our genial conductor, but is one which discloses his thorough understanding of the possibilities of the modern orchestra, as well as his inventive musical talents and his masterly contrapuntal and harmonic attainments. It made a profound impression.

George W. Chadwick's sonorous and richly scored dramatic Overture to "Melpomene" and Berlioz's "Damnation of

Faust," from the latter of which several selections were given, completed this program.

So great has been the success of the series of six popular concerts given by the Chicago Orchestra this season that another has been added and will be presented April 8. The sixth took place last Thursday evening, with a program containing the Mozart overture to "Der Schauspielerdirector"; the two pieces from Tchaikovsky's suite, "Mozartiana"; the Mozart-like overture by Wolf-Ferrari to "The Secret of Suzanne"; the nocturne and scherzo from Mendelssohn's "Midsummer Night's Dream"; "Benedictus," by Philo A. Otis, a prominent musical enthusiast of Chicago, secretary of the Orchestral Association and patron of musical events in this city for more than a quarter of a century; the "Dreams" study to "Tristan and Isolde," Wagner; Concert Waltz in D by Glazounow; E Major Polonaise, by Liszt, and Casella's "Italian Rhapsody."

The orchestra entered into the performances of these works with especial vim and fire. For encores, we had Mendelssohn's "Spring Song" and Moszkowski's "Serenata" in D, which had to be repeated.

MAURICE ROSENFELD.

A NEW PIANIST HEARD

Herman Wasserman Makes First Appearance Before New York Audience

Herman Wasserman, a young pianist who was born in Poland but has lived long in New York, gave a recital in Aeolian Hall on Friday evening of last week. Mr. Wasserman is a pupil of Godowsky and certain reflections of that artist can readily be discerned in his playing.

However, in presenting himself for public hearing at this juncture, Mr. Wasserman proves himself indiscreet. He is not yet ripe to undergo the ordeal of open exploitation and might profitably spend two or three more years in study. Such a course would be distinctly worth while, for the young man appears to be a sincere musician and has talent. Worthy as it is in some of its aspects, his technical equipment is still far from perfectly grounded and he has many things to learn in regard to tone, pedaling and the art of nuance. His playing is now marked by much physical force, though it is not always used judiciously.

A very large audience applauded Mr. Wasserman in friendly fashion. His program contained the Bach-Busoni "Chaconne," Godowsky's arrangement of some Rameau, Corelli and Loeilly pieces called "Renaissance," as well as his new "Walzermasken," Chopin's B Minor Sonata and short works of Debussy, MacDowell and Liszt.

H. F. P.

MABEL BEDDOE'S SEASON

Popular Contralto Has Appearances in Numerous Programs

Mabel Beddoe, the young contralto, has found this season an active one, among her recent concerts being appearances before the Friday Club of Morristown, N. J., and the Montclair (N. J.) Club. She has appeared twice as soloist at the Assembly Salon (Hotel Plaza, New York), and has sung half a dozen times at Chickering Hall.

Miss Beddoe was soloist at the presentation of Verdi's Requiem in East Orange, N. J., on January 21. On February 7, the contralto sang in Brooklyn as soloist in Parker's "Hora Novissima." She was heard in Jamaica, L. I., on February 11, and in Huntington, L. I., on March 2. In May Miss Beddoe will be soloist with the New Haven String Orchestra.

Free organ recitals under the auspices of the Board of Education of New York have been so largely attended each Sunday that it has been decided to continue them through March and April. Organists who played in this series last Sunday were W. A. Goldsworthy, Wenzel A. Raboch, William J. Kraft and G. Warren Stebbins.

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Pianist Makes a Welcome Re-appearance on New York Concert Stage

Ernest Schelling played in New York for the first time this season on Wednesday afternoon of last week at a concert for the benefit of the American-Polish Relief Committee in Aeolian Hall. He was assisted by the Symphony Club, an organization of New York society women who play violin, viola and cello and who give concerts periodically, under the direction of David Mannes. These amateurs were assisted on this occasion by members of the Philharmonic and New York Symphony Orchestra.

It is regrettable that the brilliant American pianist should not have been heard here until so late in the season. Few artists invariably afford such wholesome satisfaction and none is more dependable. Last week Mr. Schelling was heard in Chopin's F Minor Concerto and Paderewski's fine "Polish Fantasia," which ought to be heard very much oftener than it is. When Mr. Schelling plays as he did in these two compositions one can readily understand why Paderewski should have selected him a

few years ago to replace him at the Chopin centenary festivities in Poland. Brilliance, virility, captivating rhythmic feeling, true Polish spirit and poetic fire lifted his performances to an extremely high plane. Behind all his work is a masterful intellect and a broad musicianship. He interpreted the Paderewski "Fantasia" as though enamored of every bar and, while it is long drawn out, made every phrase of it interesting. The climax at the close was especially stirring.

The orchestral numbers, creditably played, were the "Coriolanus" Overture and the "Sarabande" and "Gavotte" from Grieg's String Suite, Op. 40. The players in the Symphony Club are:

Violins—Gertrude Field, concert meister; Mrs. W. G. Bisselle, Mrs. William L. Bowman, Mrs. Howard Brockway, Mrs. Frederick Rhineland Brown, Antoinette Burke, Mrs. Nathan Clark, Emily Gilbert, Helen Morgan Hamilton, Mrs. John A. Hartwell, Florence Hawes, Alice Ives Jones, Mrs. R. B. Kimball, Mrs. Frederick Kuhn, Elizabeth Lascell, Louise Marshall, Mrs. Boris Maruchess, Eleanor May, Mrs. Alexander C. Morgan, Mrs. James Murphy, Selina Peck, Mrs. F. Prior, Eunice Prosser, Mrs. George F. Robbins, Mrs. Theodore Roosevelt, Jr., Edna Ruppel, Mrs. O. C. Steinhauser, Jean Stockwell, Margaret V. Underhill, Mary Hoyt Wiberg, Alice Wilson, Mrs. Throop M. Wilder, Mildred Woolworth.
Violas—Elsie Smith, Reber Johnson, Bertram Simon.
Cellos—Edith Otis, Ethel Lee, Elias Bronstein.
Bass—Morris Cherkasky.

H. F. P.

Arthur T. Smith, the Washington manager, is giving a series of morning musicales at the concert hall of the New Willard, Washington, on Saturdays in March, at which the soloist on each occasion is Ernest Hutcheson, the pianist.

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An Hour of Him Every Day is Josef Vécsei's Prescription—Material for Development of Technique—Hungarian Pianist to Remain in America Indefinitely to Teach and Make Concert Appearances

By HARRIETTE BROWER

IN a quiet set of chambers, not far from the rush of Broadway, there resides the Hungarian pianist, Josef Vécsei. The apartments, in one of which he lives, are built around a pretty court, with beds of turf and a fountain in the center, and the effect is quite Parisian.

Mr. Vécsei, who made a successful entrance into the concert season the other evening, is a native of Hungary, born in Buda-Pesth, and just turned thirty. Like many another musician, his European concert plans have been set aside on account of the war. He left the turmoil of the other side last November, and came to America—"the only land in which it is safe to live just now." Visiting California first, Mr. Vécsei returned to New York in January to arrange for his concert appearances.

"I had not at first intended playing this year at all, preferring to defer my tour until next season. But it has been arranged for me to play a few concerts this season. I love America and its people, and like your Carnegie Hall. But I was quite unused to it when I stepped on the platform the other night. The rehearsal should have been held in the hall itself, then I should have become somewhat used to the space.

"My early piano training began with an old professor in my native town; he was a very thorough and excellent teacher. Afterwards I studied for years with Emil Sauer, in Vienna, and I have also had some lessons with Leschetizky.

"At one time I played for Busoni, then located in Weimar, and carrying on the work of Liszt, after that master had passed away. Busoni wanted me to come to Weimar, but this plan was not feasible at the time.

"I am not unacquainted with New York. As a lad of sixteen I came here and played in the homes of various noted Americans. I also studied for a short time with Rafael Joseffy. He is a great master of technique. I consider his work, 'The Advanced School of Piano Playing,' indispensable to the pianist and teacher. I have his latest book also, 'First Exercises in Piano Playing.' It is not a book for beginners; it is much too difficult for that. I have done considerable teaching myself and shall take some advanced students while I am located in New York.

Technical Material

"As to technical material, I use the Joseffy works I have spoken of, and also the Czerny School of Virtuosity, Op. 740. There is some good material in the 'Virtuoso Exercises,' by Roger-Ducasse.

There are three books of them. He has selected difficult passages from many sources—from Schumann, Balakirew, Liszt and others—and has worked them out in all keys.

"I know of nothing more beneficial



Desider Josef Vécsei, the Hungarian Pianist, Now in New York

than constant practice in transposing. I once asked Godowsky how he had acquired his wonderful technique. 'By playing everything in all keys,' was his answer. The best way to master a difficult passage in a piece is to transpose it into other keys. The greatest mastery comes with the ability to transpose the Preludes and Fugues of Bach. While we are speaking of technical material, I must not forget to mention the Exercises by Philippe; they are indispensable.

"I use a great deal of Bach in my teaching; indeed, Bach is my daily bread. You see a copy of 'The Well-Tempered Clavichord' on the desk of my piano now. I give about an hour to Bach every day. There is nothing that so quickly forms the technique, that gives good tone, correct touch and phrasing as Bach. If you want a smooth, even scale, practice Bach; if you desire a clear, articulate touch, practice Bach. If you want to learn to phrase, to bring out the different voices, then study Bach. It is the height of musicianship to transpose the Preludes and Fugues into other keys. I should like—some day—to play a recital of the whole first book of the Preludes and Fugues of the 'Well-Tempered Clavichord,' though as a rule I do not favor playing any composer *en gros*, as it were—that is, in whole sets of pieces or etudes. But Bach—yes, one might do so with him.

"As for memorizing music, it is not easy to lay down any rules. Students sometimes declare they cannot learn 'by heart'; or there is some particular passage in this or that piece which they cannot remember. But it is the very fear they express of not being able to remember the passage that prevents them from knowing it. As soon as we think or believe we cannot remember a thing we are lost. I tell them not to think in this way—not to be afraid of this or that passage; I assure them they can learn that particular passage just as well as the rest of the piece.

"I shall make my home in America for the present. As I said, the war upset my European tours, and thus it happened I had not played in public for nearly a year prior to my recent début in Carnegie Hall. For a long time after the war began I had not the heart to practice, with my relatives and friends in the trenches.

"It has been suggested that a Hungarian trio be formed, with Franz Vecsei, the well-known violinist—who, by the way, is no relation of mine whatever—and a 'cellist of renown from my country. All this may develop for next season, when I shall be fully occupied with playing and teaching."

FLORENCE LARRABEE'S SUCCESS

Pianist Wins Much Praise in Recital at Jordan Hall, Boston

BOSTON, Feb. 27.—Florence Larrabee, pianist, gave a recital in Jordan Hall last evening before a large and enthusiastic audience. Miss Larrabee was graduated with highest honors from the New England Conservatory of Music in 1908, a pupil of Carl Stasny, after which she studied abroad with Mme. Carreño.

She is a pianist of ability. Her program was a heavy one, chosen from Chopin, Beethoven, Liszt and Stecherbacheff, and for its performance she is deserving of high praise. She displayed an eminently able technical equipment and an abundance of interpretative skill. In Chopin's G Flat Etude and the C Sharp Minor Scherzo she gave especially remarkable performances.

W. H. L.

TWO HERMA MENTH RECITALS

Pianist Scores Success at Educational Alliance and School

Herma Menth, the popular Viennese pianist, won marked success in a recital at the Educational Alliance, New York, on February 25. Her brilliant program comprised the following:

Chaconne, Bach-Busoni; "Pastorale Varié," Mozart; Eccossaises, Beethoven-Busoni; Gavotte, Sgambati; Prelude C Sharp Minor, Rachmaninoff; Rhapsodie B Minor, Brahms; "Deux Etudes," Chopin; "Caprice Espagnole," Moszkowsky; "Thème varié," Paderewski; "Danse nègre," Cyril Scott; Cradle-song, Henselt; "Blue Danube" Valse, Schulz Eyer.

Such was the applause that Miss Menth added the C Sharp Minor Waltz and "Gnomesreigen" of Liszt.

The same program was given by Miss Menth at the American School of Vibration, New York, on March 3.

Eddy Brown, the Indianapolis violinist, now known as Braun, has been appearing with success in North Germany and the Rhine cities.

PORTLAND AMATEURS IN ORCHESTRAL CONCERT

Suite by Oregon Composer on Well Interpreted Program—'Cello Recitals and Choral Concert

PORTLAND, ORE., Feb. 27.—Two 'cello recitals were given this week by Frederick Preston Search, under the auspices of the MacDowell Club. The assisting artist was Robert Raymond Lippitt, pianist. The recitals were social events, as well as a source of much musical gratification.

The Monday Musical Club gave a choral concert on Tuesday evening, in which some delightful numbers were directed by William H. Boyer. The soloists were Jane Burns Albert, Delphone Marks, Eva Wells Abbett and Dom Zan, all of whom were much applauded. The chorus numbers fifty women's voices. Mrs. Warren E. Thomas is accompanist.

Another exceptionally good concert was given by the Madrigal Club, under the direction of Robert Boice Carson. This club has fifteen well trained voices and its work was so satisfying that an engagement was offered for the coming "Rose Festival." Kathryn Ensey, soprano, sang several numbers charmingly. Her voice is beautiful in quality, and reveals intelligent training. Not the least enjoyable feature of the program was the playing of the Schumann Trio, composed of William Boone, pianist; Carl Grissen, violinist, and Bruno Colletti, 'cellist.

On Thursday evening the first concert of the Portland Amateur Orchestral Society took place at Masonic Temple. There was a good attendance and an excellent program. William Wallace Graham is the conductor and the society numbers forty players. Schubert, Mozart, Schumann, Beethoven and Bizet were well interpreted and a Suite, in manuscript, by Earl C. Sharp, the young Oregon composer, had a place on the program. This number was so well liked that a repetition was demanded. The soloists were Roxana Wommelsdorf, violinist, and Vivien Pallett, pianist, who played remarkably well with the orchestra's accompaniment, and Madeline Stone, who sang three songs sweetly, accompanied by Edgar E. Coursen.

H. C.

Berlin Trio Plays Cadman Work in Spokane

SPOKANE, WASH., Feb. 27.—The Berlin Trio—Edgar C. Sherwood, George Buckley and George Kirschner—recently gave a concert in the Davenport Hotel. Cadman's Trio in D Major was an interesting offering and was excellently played. Beethoven's Trio, op. 11, was the other ensemble number. The soloist was Eleanore Osborne Buckley, soprano, who sang pleasingly compositions by Charpentier, Ardit, Oley Speaks, Schubert and Henschel.

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CLUBS MAINSTAY OF FORT WORTH MUSIC

A Potent Factor in One of Most
Properous Seasons in
City's History

FORT WORTH, TEX., March 3.—In one of the busiest musical seasons in Fort Worth's history, its clubs have done much to further the love for the study of music, as well as to bring here artists of international reputation.

The Harmony Club's recent offerings in its very complete artists' course were the joint recital of Helen Stanley and Frances Ingram and the appearance of the Zoellner Quartet. Both attractions drew full houses and were thoroughly enjoyed. Fort Worth has never heard a more delightful artist than Miss Stanley, who was in splendid voice and was repeatedly encored. Miss Ingram's rich contralto filled the auditorium and she unquestionably divided honors with Miss Stanley. Mrs. Harriet Bacon MacDonald, of Dallas, was a most efficient accompanist.

Too much commendation cannot be accorded the Zoellner Quartet for the unity and artistry of its playing. It is seldom that we have the opportunity of hearing a string quartet, and this one set for us a new standard of excellence.

The Harmony Club's study classes in voice and piano are becoming more and more popular. The choral department, under the direction of Carl Venth, is doing splendid work. The annual sacred concert of the club was given at the First M. E. Church a few weeks ago, under the direction of Mr. Venth. The soloists were Marion Douglas, organ; Mrs. W. C. Bryant, Mrs. W. D. Smith, Mrs. R. I. Merrill, Mrs. O. H. Ross, Mrs. H. M. Brindley, Aleta Hightower and Mrs. Carolyn Keller Carpenter, voice, and Carl Venth, violin. The accompanists were Mrs. Carl Venth, Dot Echols, Mrs. H. L. Rudmoss and Mrs. Flossie Thomas.

The Euterpean Club has given some delightful morning musicales, in one of which, at St. Paul's M. E. Church, the choral department of the club was assisted by a number of prominent local artists. The performance was under the direction of Josef Rosenfeld, and the following artists participated: Vocal, Mrs. Helen Fouts Cahoon; violin, Fred Cahoon; organ, Mrs. W. B. Drake; piano, Gladys Moody; accompanists, Mrs. Archibald Carr, Ethel Bowen and Hope Chase.

The Euterpean Club is sponsor for a new choral society to be called the Fort Worth Choral Club. Its first efforts will be devoted to "The Messiah," and Mr. Rosenfeld will conduct it. The chorus now numbers about 150 members, the soloists, all local artists, being Mrs. Helen Fouts Cahoon, soprano; Mrs. H. M. Brindley, contralto; Dr. James F. Roach, tenor, and Frank Agar, bass. The first performance will be given in the late spring.

In the annual vesper service of the Euterpean Club, at the First Presbyterian Church, on February 14, the club chorus was augmented by a number of male voices for the singing of the cantata, "A Psalm of Thanksgiving," written by W. J. Marsh, one of the prominent local composers. This is one of Mr. Marsh's finest compositions, and was exceptionally well received. It is a setting of the 107th Psalm, written for four-part voices, with solos for soprano, alto, tenor and bass. Mr. Rosenfeld directed, with Mr. Marsh at the organ, assisted by Mrs. Calhoun-Davis, soprano; Mrs. T. Holt Hubbard, alto; W. A. Jones, tenor; T. Holt Hubbard, bass, and Clyde Whitlock, violinist.

Our Lady of Victory College and Academy have offered an interesting concert course. There were three performances, the course opening with Signor Fabini, pianist. This was followed by an instructive and enjoyable evening spent with Louise Llewellyn, assisted by Emilie Goetze, at the piano, in an exposition of Bohemian and Breton songs. The course closed with the recital of the eminent American violinist, Maud Powell, and, as usual whenever Miss Powell plays here, the house was packed. The violinist's playing delighted the audience. She was ably assisted at the piano by Francis Moore.

Mrs. W. D. Reynolds recently entertained at the River Crest Club in honor of Mrs. Watt Reynolds, giving a musicale, in which Yves Nat, director of the piano department of the Texas Woman's

College, was the soloist. Mr. Nat was at his best.

Another social event of moment was the musicale given by Mrs. Winfield Scott and Mrs. S. B. Cantey at which the assisting artists were Claude Albright, Mrs. L. L. Jester, of Dallas; Mrs. Pearl Calhoun-Davis, Mrs. Louis Morrison, Mrs. Flossie Thomas, Dr. James F. Roach, W. A. Jones, Frank Agar and Samuel Losh. Mrs. J. F. R.

KANSAS CITY HEARS NEW BUSCH WORK

Composer Conducts "Minnehaha's
Vision"—Five Concerts of
Notable Interest

KANSAS CITY, March 6.—This city had the privilege of hearing a new work of the conductor of its orchestra in the fifth concert of the Kansas City Symphony on Tuesday afternoon. The orchestra played the Overture "Donna Diana" by von Reznicek, the Saint-Saëns Symphony in C Minor and a new work of Carl Busch, its conductor, "Minnehaha's Vision." This is one of three symphonic poems which the Los Angeles Orchestra will play, Mr. Busch conducting, at the Congress of American Music in June. It is based on the "Song of Hiawatha," and, although Indian in character, contains no tribal melodies.

Katharine Goodson, the renowned English pianist, was the soloist and played Grieg's A Minor Concerto, two Chopin numbers and the Liszt Hungarian Rhapsody, No. 2. This was Miss Goodson's first appearance in Kansas City, and she was given an ovation after her masterful playing of the concerto. Seldom does one hear a more impressive interpretation of the Rhapsody, full of fire and dash. It was a wonderful performance and brought forth such insistent applause that Miss Goodson was forced to break the "No encore" rule, and played a lovely little composition by her husband, Arthur Hinton.

Myrtle Irene Mitchell presented the Minneapolis Symphony Orchestra in a Wagnerian concert on Sunday afternoon in Convention Hall. This fine orchestra had not been heard here for several years, and it was heard by a large audience. The program was greatly appreciated, and gave Mr. Oberholfer excellent opportunity to display his musical discrimination, vigor and refinement. Richard Czerwonky was heard in two solo numbers and received much applause.

Felice Lyne, prima donna soprano, and formerly a Kansas City girl, was heard in recital on Monday afternoon in the Shubert Theater. Miss Lyne was in perfect voice; her upper tones are of exquisite birdlike quality, while her lower register is fuller and more resonant than when she was last heard here. The program was composed of several coloratura arias, some French songs, and some modern English songs written for Miss Lyne.

The Kneisel String Quartet gave a recital in the Shubert Theater, February 23, under the Fritschy Concert Direction. This fine organization is always a favorite here and the large audience was generous with applause. The program contained the interesting Smetana "Aus Meinem Leben" and the Dvorak Trio in C Major.

Edwin Arthur Kraft, city organist of Atlanta, played a recital on Thursday evening in the Independence Blvd. Christian Church, under the auspices of the Kansas City Association of Organists. The program was varied embracing several Wagner numbers, two by Gaston Dethier, a Persian Suite by Stoughton and several other offerings.

M. R. M.

Elmer Zoller in Numerous Recitals

Elmer Zoller, pianist and accompanist, has returned from an extended tour, which included appearances with Mme. Gabrilowitsch in Rochester, N. Y., with U. S. Kerr in Elmira, N. Y., and a piano recital in Newport, R. I. In addition to these appearances he appeared as accompanist in New York City for Mme. de Courcy (Moment Musicales, Waldorf-Astoria), Mme. Onelli (Hotel Plaza), Edgar Schofield (Canadian Club), Alexander Bloch (Craftsman Club) and in other musicales with Vernon d'Arnelles, Moritz Kretschmar and Amy Grant. He was also accompanist for Alice Verlet in her recital in Carnegie Hall last week.

LUCREZIA BORI

Prima Donna Soprano

METROPOLITAN OPERA COMPANY

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Photo (c) Mishkin

"CARMEN"

That Miss Bori, the Spanish prima donna, would be an ideal Micaela was to be expected, but she even surpassed expectations. In looks, in facial expression, in gesture, she was the simple country girl whose pathetic failure to win back her lover from the coquettish, heartless gypsy girl is so touching; and in the voice which sang these plaintive strains last night there were tears as well as beauty and style. No more winsome Micaela has ever been seen or heard at the Metropolitan than Lucrezia Bori. In her attire she exhibited some Spanish touches which added to the realism.—*New York Evening Post*.

"MANON LESCAUT"

Mme. Bori won golden opinions throughout the opera. Her voice was in perfect condition and as to her acting she adapted herself to all of the moods and exigencies which the flirtatiousness of the little country girl led her into.—*Brooklyn Daily Eagle*.

Miss Lucrezia Bori, the famous Spanish prima donna, who won her first honors in this role when she was yet a mere child in Paris, captured every heart in the Academy last night. She sang with great beauty of voice and marvelous control, and her acting also was superb, especially in the second and fourth acts.—*Brooklyn Citizen*, Nov. 18, 1914.

Miss Bori, in a blonde "make-up," is as charming as ever. Her voice was in fine form—clear, pure and true, and she sings with extreme intelligence. Her breath control and phrasing are excellent, her enunciation is good, and her temperament makes her peculiarly adapted to this role. She was alluring and coquettish, and yet, in the last tragic moments—dying of starvation on the desolate river bank—she made an appealing sympathetic creature of the haughty Manon of Act I.—*Brooklyn Standard Union*, Nov. 18.

"LA BOHEME"

Mlle. Lucrezia Bori is always a delight. Her voice rings with girlishness, her appearance is picturesque. She creates an illusion, and it is an illusion that modern taste in opera demands.—*New York Morning Telegraph*.

"L'AMORE DEI TRE RE"

Lucrezia Bori triumphed once more in the role of Fiora. Vocally as well as histrionically, her portrayal was a most impressive achievement.—*New York Press*.

"L'ORACOLO"

Lucrezia Bori, a veritable Chinese girl in costume and make-up, sang and acted the role of Ah-Joe charmingly.—*New York Press*.

Her song from the balcony, Miss Bori sings charmingly, as Ah-Joe.—*New York Times*

MUSICAL AMERICA'S OPEN FORUM

Harriet Ware Discusses Mr. John Wanamaker's Method of Helping the American Composer

To the Editor of MUSICAL AMERICA:

I was greatly interested in your editorial concerning the way many society women get the artists to give their services free for their musicales. Every musician has been through the same experience and we all need such a champion as you. I am sure you have the love and gratitude of all musicians in this country for all you are doing in their behalf.

In a line with your recent editorial I want to tell you of another line of graft which, to me, seems even worse than that of the society women you mention. For eight years or more John Wanamaker has been getting the services of artists and composers free of charge for the purpose of drawing the crowds to his store in the way of advertising his wares.

Last week the musical manager of the John Wanamaker store of Philadelphia asked me, through one of my publishers, if I would give a concert of my own compositions for them. He assured me that a first-class singer would be engaged for me, and that they would "pay him his price" (John Barnes Wells, if I wished, knowing that I do a great deal of work with him), and that my expenses would all be paid. He also added that Mr. Wanamaker intended to spend \$1,000 on flowers alone in order to make this series of composers' concerts as delightful as possible.

"What am I to receive?" I asked. "Oh, the composers are giving their services," was the reply. "Mr. Wanamaker never pays the composers, and such men as Victor Herbert, Walter Damrosch, John Sousa and Charles Gilbert Spross all give their services." "Well," I replied, "with all due respect to these gentlemen, whom I admire most sincerely, in my opinion they are making a great mistake to give their services to a multi-millionaire for advertising purposes; for, say what you will about honoring the American composer, the whole thing is for selfish reasons and the composer has as much need of money as Mr. Wanamaker."

Such names as Victor Herbert, Sousa and the rest bring hundreds to his store. Why should these distinguished composers, who, no doubt, are already overworked, give a concert to make more money for Mr. Wanamaker, who is already a millionaire? Is not the composer worthy of his hire?

I have already given my services at three such concerts for Mr. Wanamaker, so I asked my publisher to please tell Mr. Wanamaker, or his representative, that I should be glad to give a concert for him at my regular concert price. Yesterday I received word that I had not been engaged.

No doubt Mr. Wanamaker does not know that the work of the composer is more taxing than that of the singer, and that in nearly every case he has spent more upon his education than the artists who take up one line of concert work. The composer must become proficient in many branches of music if he is to be successful. In my own case I have spent thousands of dollars and years of my life in studying not only compositions but piano and the voice as well, with the greatest masters in all these branches in this country and in Europe, so that my education has cost three times as much as those who have taken but one branch. Is it then asking too much, after all this hard work, for it is hard work, and after having gone through it all with many deprivations and hardships, to say nothing of the thousands of dollars expended, and after having given my time and strength for three of these concerts, that I receive remuneration the fourth time?

About eight years ago I took part in such a concert in New York, and about six years ago I gave two entire concerts of my compositions, one in the morning and one in the afternoon of the same day, in the Philadelphia Wanamaker Store, dedicating one of the beautiful music halls, and at each concert the place was packed to the doors. I received no pay for these concerts, and returned to my house extremely fatigued, for I had, at each concert, been at the piano for nearly two hours, playing my entire program without notes.

The society woman who "sponges" upon the labor and attainments of musicians is magnanimous in comparison with a millionaire "sponging" upon the labor and attainments and reputation of composers.

Such a condition should be exposed, and I, for one, enter my protest.

Yours faithfully,
HARRIET WARE.

Garden City, L. I., March 2.

What "Popular Prices" Mean to the Opera-going Public

To the Editor of MUSICAL AMERICA:

I am a waiter at Delmonico's. I am also a music lover, and I am particularly fond of opera, but even the fees of a waiter at so distinguished a restaurant do not enable me often to hear the best music. Furthermore, my duties permit me only occasionally to be away. It was, therefore, with great pleasure that I and others saw that opera was to be given at popular prices on Saturday nights. So on the 22nd of February I decided that I would take my wife to hear "Aida," which was to be given the following Saturday.

The next thing was to get the tickets. So, ten o'clock on Friday, the 23d, found me at the box office of the Metropolitan. To my great surprise I was told that the house was entirely sold out, the only seats left being at the extreme ends of the balcony and dress circle, which I did not want.

As I passed out of the opera house and looked across Broadway I saw a sign, "Opera Tickets for Sale." I went in, and to my query as to whether he had any seats for the opera for the following Saturday, the young man answered that he had had plenty of good seats, but that I had come a little late, and that he had only a few left. "Here," said he, "are two excellent seats—K 414-416 front, center, sixth row—\$4.

I did not notice at the time that these were dollar seats. After all, I thought, I was lucky.

The fateful Saturday arrived, and I found that instead of being in the sixth row my tickets landed me next to the last row. Naturally, I felt very badly.

In the first place, that I had been deceived by the ticket agent with regard to the location of the seats, and, in the next place, that I had to pay twice the price advertised by the opera house.

The point that I would wish to bring to your notice, however, is not a matter of seats or having to pay a speculator twice the price charged by the opera house, but the question of mental attitude. To me, seeing and hearing an opera, which of course I can only do rarely, is a mental delight. In the few minutes before the curtain goes up, and when I listen to the overture, I like to put my mind in a pleasant, receptive mood, so that I may get the full benefit of the beautiful music, the fine singing and the splendid *mise-en-scène*. Instead of being in the mood that one likes to be under such circumstances, it was all I could do to control my feelings at the thought of how I had been handled in the way of getting my tickets and the disappointment that I had suffered.

I want to ask: Why does the box office at the Metropolitan force its patrons to the grafting speculators, who are absolutely untruthful, and thus spoil all the pleasure?—that is one question.

The other question is: What is the use of advertising "popular prices" unless the seats can be obtained at the box office. If the seats have to be gotten from speculators, who force the public to pay two, three and four times the price of the tickets—where do the "popular prices" come in?

Truly yours,
A. HILTBURNER.

New York, March 4, 1915.

Mission of Music in Public Schools

To the Editor of MUSICAL AMERICA:

Here's my renewal of subscription.

Mr. King's fine article on public school music suggests a mission peculiarly suited to your virile journal.

How much our children are postponing—perhaps missing altogether—by following the present system in schools of a purely technical education in music, cannot be estimated. As Mr. King says, the root of the matter is, they are not "taught to listen." Their desire to speak or write brilliantly our expressive language is stimulated by reading or memorizing its masterpieces; their desire to excel in painting, by trips to the museums or study of photographs; but music, most fitted by its every influence to refine, to heal, to unite, is too often represented to them in the schools by "do, mi, sol," or stupid choruses from old operas.

Why do not the schools explain the simple elements of music, that the child may know why his rhythmic rag-time is unworthy and see that fair melody and simple, comprehended harmony may minister to heart and intellect?

Why not excite the musical interest of the child, be he an embryonic mathematician, physician, poet, philosopher or painter, by showing him his own art or science related helpfully to music in some one of her varying phases?

Wagner has proven the power of a united appeal of all the arts; why may not his theories be utilized in a practical school curriculum?

One might write much of the power of folk-music in the development of appreciation and yet this is constantly overlooked by the publishers of school music in favor of operatic tunes wrenched forcibly from their original frame and set to foreign poems.

What boy could not be induced to play upon a flute, or even to sing an Indian tribal melody, knowing the thrilling underlying story, or what little girl could be "kept back" in geography, for instance, if folk-songs and dance records were used as an accompaniment to the drawing of a map of the Philippines?

Au secours, Mr. Freund! Educate the educators!

A MUSIC TEACHER MOTHER.
New York City, March 2, 1915.

Questions Mr. Grainger's Discovery

To the Editor of MUSICAL AMERICA:

Enclosed please find my subscription to your paper, which I could not do without. Never a week passes that I do not quote from it for the benefit of my pupils, and I used many excerpts from various issues in a recent talk which I gave before a club in regard to music in the public schools—always, however, giving MUSICAL AMERICA its due as to my quotations.

On February 13 an interview appeared with Percy Grainger in which he speaks of a point which he makes, in bringing out the melody note of a chord above the other notes, as if it were a discovery of his own. With all respect to Mr. Grainger, does he not know, and do not all good piano teachers know, that all the great exponents of pianoforte playing do this very thing? There are special exercises to teach it in the Leschetizky technic.

Mr. Grainger also speaks of a certain shimmering pedal effect which he gets, as something unique. He is right—it is unique—but Mr. Thuel Burnham also uses the pedal in this self-same way, with wonderful effect.

I have no desire to belittle Mr. Grainger, whom we are to hear in Boston this week, and who is without doubt a fine artist, but it seems hardly fair that these points which many of us have known and taught for some time should be given to the world as a discovery of Mr. Grainger's, and as something so entirely new.

Very truly yours,
MARY G. REED.
Boston, Mass., March 1, 1915.

Germaine Schnitzer Says Sophie Menter Was "a Beauty"

To the Editor of MUSICAL AMERICA:

Allow me to rectify a sentence which I read in the last issue of MUSICAL AMERICA.

Among "Personalities," you quote an article by Mme. Samaroff which appeared in the Philadelphia *North American*, and in which the distinguished artist says: "Clara Schumann was not a beauty, nor was Sophie Menter," etc. Now, Sophie Menter is known to have been a beauty. Friends of mine in Vienna—the Barons de Zwenzburg—at whose father's house Sophie Menter often played, in Petrograd, have often told me how beautiful Menter was! And is not Mme. Samaroff herself a very attractive woman, besides being one of the most celebrated women pianists?

Cordially yours,
GERMAINE SCHNITZER.
New York, February 28, 1915.

Olive Fremstad's Career

To the Editor of MUSICAL AMERICA:

Having seen replies to similar inquiries in previous numbers of MUSICAL AMERICA, I am taking the liberty of asking if you can give a brief sketch of Mme. Olive Fremstad's musical activity, particularly in 1915, since she severed her relations with the Metropolitan.

Yours truly,
INTERESTED.

New Haven, Conn., Feb. 16, 1915.

[Mme. Fremstad was born in Stockholm but has lived in the United States since childhood. She taught music in Minneapolis until 1890, coming then to New York to study. In this city she sang soprano at Saint Patrick's Cathedral. She made her debut at the Metropolitan as *Sieglinde* in "Die Walküre," November, 1903. Her energies since leaving that institution have been given to concert work in this country.—Editor MUSICAL AMERICA.]

Scores a London Musical Critic

To the Editor of MUSICAL AMERICA:

A musical critic of a London contemporary who is usually quite well informed, recently stated that Anton Rubinstein's "Ocean" Symphony has "eleven" movements. Where has he discovered that, I wonder? This once celebrated but now almost entirely neglected symphony originally comprised the usual four movements, to which the composer subsequently added two others, and later on yet another, making seven movements in all. Surely this critic might have known that no composer, not even the most eccentric, would perpetrate the egregious folly of writing a symphony in eleven movements.

Yours very faithfully,
ALGERNON ASHTON.
London, Feb. 14, 1915.

The Advance of Music in the United States

To the Editor of MUSICAL AMERICA:

The following letter was occasioned by your writings on the advance of music in America. It was lost in the Dayton flood, March, 1913, and just found.

The advance of music in America is, to me, far beyond any other factor not material. It is shown best not in opera, etc., though that is significant, but in its diffused form, in the many amateur orchestras, nearly every high school, Y. M. C. A., etc., having one, and these consisting often of children. Even small vil-

[Continued on next page]

1915-16

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MR. KREISLER

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MUSICAL AMERICA'S OPEN FORUM

[Continued from page 5]

lages in the West have such, of course playing from note, and playing better than professional groups of thirty-five years ago. Indeed, the amateur standard now in instrumental music is above the professional of that time.

This thesis deserves to be written up for the benefit of many Americans, and of all foreign critics.

Even Denver (1912) has a fair local symphony orchestra, where two generations ago was a mining camp. And how significant—orchestra appearing before opera.

Recently I read of the "Messiah" being given with orchestra in Blackfoot, Idaho. Before I could find where Blackfoot was, I met a lady not very old, who, as a young woman, had lived there. She said the owner of the only store then in the settlement had built it with doors in the back as well as front. This was to permit the cow-boys, when they rode in, to go straight through, instead of destroying so much by turning round!

Very truly,

J. C. REEVE, JR.

Washington, D. C., February 21, 1915.

Why "Iris," Asks Correspondent

To the Editor of MUSICAL AMERICA:

That the Metropolitan finds itself unable to bring out "Prince Igor" as proposed this season because time for preparation is lacking is readily credible. But that it should find it expedient to revive Mascagni's "Iris" is exactly the reverse. There are many mysteries connected with the devious ways of this august institution, but none in recent years has been quite as inscrutable as this, and I should be pleased (as I dare say would many others to see some attempted elucidation of it, either by MUSICAL AMERICA or by any one else sufficiently grounded in the doings of the Metropolitan to speak as one having authority.

"Iris" was produced at this house about seven years ago. No lesser lights than Emma Eames and Caruso shouldered its awful burdens. Moreover, the opera was carefully prepared and finely mounted. Yet in spite of all, the public stayed away and the opera died a miserable death. And no wonder! A duller, drearier, more insufferably inept and monotonous score has not been heard at the Metropolitan since Cilea's "Adrienne Lecouvreur." Its one redeeming feature is the opening "Hymn to the Sun," but that could be enjoyed as effectively at Sunday night concerts. The revival of "Iris" means as much work as the production of a worthier opera. If a revival is to be undertaken what is the matter with the "Bartered Bride"—which certainly drew better than ever did "Iris"—or "Otello," or the long promised "Fal-

staff," or "Königskinder"—shamefully neglected this year—or "Ariane et Barbe-bleue"? Almost any failure of recent years is preferable to "Iris." Why waste precious energy so fruitlessly?

D. I. SENTER.

New York, March 6, 1915.

That American Academy in Paris Scheme

To the Editor of MUSICAL AMERICA:

The American Academy of Paris scheme (announced in your recent issue) backed by American millionaires, led artistically by Jean de Reszké, and managerially by Henry Russell, certainly constitutes a solar plexus punch to the propaganda and to the National Conservatory preached by Putnam Griswold, by Andreas Dippel quite recently, in a speech in Washington.

That the Théâtre des Champs-Élysées should be utilized by its wealthy American owners for some philanthropic plan to relieve the unemployment of the many French and Belgians whose business ordinarily is opera—admirable!

But that subscriptions should be sought in America to send talented American students to Paris for gratuitous instruction in opera—illogical!

If such an Académie-Conservatoire is desirable, by all means found it here in America. Encourage home industries; keep the money in this country; create an institution that shall in America redound to America's honor and art development.

Hurrah for the National Manufactory of Artistic Atmosphere!

GEORGE E. SHEA.

New York, March 3, 1915.

Carl Braun Replies to "Musical America's" Operatic Critic

[Translation.]

To the Editor of MUSICAL AMERICA:

It is probably not customary in this country for an artist to turn to you for his own justification. However, it weighs on my mind, and it is, in my opinion, necessary to bring the matter to your attention, Mr. Editor-in-Chief, in case it has slipped your memory; for such mistakes in criticisms have the power to harm the artist.

The case in point is as follows: Your opera critic, in your last issue attacked me in regard to "Götterdämmerung," declaring that I had sung too low in the trio of the second act, and had dragged down my two partners. I have inquired of not one but several authorities, who all agreed that the trio had been sung with absolute purity. All the rest of the press did not mention a word about impurity, so that your critic must have been mistaken, something that should not be allowed to happen, as he is expected to be responsible. Respectfully,

CARL BRAUN.

March 1, 1915.

Christine Miller Tells of Tulsa's Musical Achievements

To the Editor of MUSICAL AMERICA:

This is just to bring to your attention the city of Tulsa—its splendidly equipped Convention Hall, and the high aims of its Woman's Club, the Hyechka Club. Last night I gave a recital in this hall for the benefit of the "Pipe Organ Fund," which organ the club is guaranteeing payment of. It is a wonderful undertaking in a town of this size, and certainly worthy of note. Mrs. C. A. MacArthur is promoting the scheme. MUSICAL AMERICA stands high in the community, and because of the unusual growth here, the town and club should not be overlooked.

Cordially,

CHRISTINE MILLER.

En route from Tulsa to St. Louis.

Soloist at West End Collegiate Church

To the Editor of MUSICAL AMERICA:

Kindly let me know through your paper if Miss F. Huekle was the soprano soloist at the afternoon service in the West End Collegiate Church, Sunday, February 28, 1915.

Thanking you in advance, and hoping to see an answer in the next issue of your paper, I remain,

Very truly yours,

A CONSTANT READER.

Brooklyn, N. Y., March 3, 1915.

[This inquiry as to the soprano soloist at the afternoon service of the West End Collegiate Church, New York, on Sunday, February 28, mentions Miss F. Huekle, but it doubtless refers to Flor-

ence Hinkle, who is the soprano soloist at that church. On that particular afternoon, however, Miss Hinkle's place was taken by Edith Chapman Goold.—Editor, MUSICAL AMERICA.]

Corrects Mephisto

To the Editor of MUSICAL AMERICA:

Allow one of your readers to correct a mistake made by Mephisto in a recent article, in which he stated that among the compositions of Offenbach was "La Fille de Madame Angot." Offenbach is great enough with "La Grande Duchesse," "La Belle Hélène" and "Contes d'Hoffmann," which have been made so popular of late years. Lecocq was the father of "Madame Angot," one of the most popular opera bouffes ever staged.

A READER.

Springfield, Ohio, Feb. 28, 1915.

May the Glorious Propaganda Continue

To the Editor of MUSICAL AMERICA:

I take pleasure in sending my check for another year's subscription to your incomparable paper. What musician could, or would, do without it! MUSICAL AMERICA is one of those publications which artists, students and all lovers of music can read with pleasure and profit. Mephisto's Musings are always the first column to which we turn. To John C. Freund (whose pen is versatility itself) the musicians of this country are greatly indebted. His untiring efforts in our behalf call for music appreciation and support on our part. May the glorious propaganda continue!

With personal thanks and best wishes.

(MRS.) CARRIE NEWBURGH JACKSON.

Ashtabula, Ohio, March 2, 1915.

Can't Get Along Without It

To the Editor of MUSICAL AMERICA:

Enclosed find \$2 for a year's subscription to MUSICAL AMERICA. This is a renewal. I can't get along without it.

Very sincerely,

(MRS.) KATHERINE A. GAETJENS.

Pittsburg, Pa., Feb. 27, 1915.

GABRILOWITSCH DOES HIS BEST PLAYING OF SEASON

Pianist Heard in Chopin Concerto as Soloist with New York Philharmonic—Goldmark's Memory Honored

Ossip Gabrilowitsch has done no finer playing this Winter than he put to his credit as soloist at last Sunday afternoon's New York Philharmonic concert. The eminent pianist was heard in Chopin's E Minor Concerto and to the ravishing slow movement he brought an amount of poetic charm and an order of tonal beauty that surpassed anything of the kind he has done this season and brought to mind the poetic loveliness of his playing before his six-year residence in Germany. But the other movements of the Concerto were also splendidly done and the first was particularly noteworthy for the clarity, rhythmic feeling and admirable phrasing that characterized their performance. The accompaniment furnished by Mr. Stransky was in every way worthy of the pianist's work and the conductor is to be commended for greatly curtailing the needlessly long orchestral tutti with which the Concerto opens.

Mendelssohn's "Fingal's Cave" and Beethoven's third "Leonore" Overture received stirring presentations and, in memory of the late Carl Goldmark, Mr. Stransky devoted the second half of the program to the "Rustic Wedding" Symphony (or rather "Suite").

Early in his New York career Mr. Stransky won much esteem for his alternately vivacious and tender interpretation of this amiable work, and last Sunday the performance was fully worthy of its commemorative aim.

H. F. P.

Maude Morgan in Musicale at Scranton

SCRANTON, PA., Feb. 27.—The romantic beauty of harp music in song and legend was enhanced this afternoon when Maude Morgan, of New York, played at a drawing room recital at "Rosewood," the residence of Hon. and Mrs. J. Benjamin Dimmick. She was assisted by Josette Delph Robertson, harpist, and G. Roscoe Possell, flute.

R. W. P.

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THE PRESS

As fine grand opera as is to be heard on many a night at the Metropolitan, New York.—St. Louis Republic.

A capacity audience at the Odeon witnessed a Perfect Production of "Aida."—St. Louis Globe-Democrat.

The San Carlo Grand Opera Company's productions are as satisfying as any this city has ever heard at any price and presented without the absurdities that are sometimes inflicted on Cleveland audiences by other opera companies at \$5 a seat.—Cleveland News.

It is plucking no laurels from the wreaths of Caruso, Sembrich and others who sang Lucia here to say that the famous Sextet was never better sung in Omaha than it was by the San Carlo artists.—Omaha Bee.

The productions constituted a great triumph for the San Carlo Company, which is composed of artists of the first rank.—Nashville Banner.

"Rigoletto" was given a most finished presentation before a large audience, and the beautiful Quartet was so finely rendered that a repeat was demanded.—Philadelphia Press.

Critics Join in Praise of KATHRYN PLATT GUNN VIOLINIST

as Soloist of Chaminade Club of Brooklyn on Feb. 25th, 1915

Brooklyn Eagle, Feb. 26:

Miss Gunn displayed rare skill when she gave "Polonaise Brilliant" (Wienlawski), "Zephyr" (Hubay), "Andantino" (Mazurka-Kreisler), and "Caprice Viennois" (Kreisler). Beauty and brilliancy characterized each interpretation.

Standard Union, Feb. 26:

Miss Gunn played four solo selections, Wienlawski's "Polonaise Brilliant," Kreisler's "Caprice Viennois," Mazurka-Kreisler's "Andantino" and Hubay's "Zephyr." Her playing was marked by considerable technical skill and by colorful interpretative power.

Brooklyn Times, Feb. 26:

Miss Kathryn Platt Gunn, violinist, played several selections, prominent among which were "Zephyr," by Hubay, and Kreisler's famous composition "Caprice Viennois." In the difficult passages of double-stops in the latter number, Miss Gunn showed herself to be a clever and firm technician, getting a full, deep tone and demonstrating her mastery of her instrument.

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DAMROSCH ENDS HIS NEW YORK SEASON

A Beethoven Program with Mme.
Gerhardt Soloist—Ninth
Symphony Sans Finale

The season's last subscription concert of the New York Symphony Orchestra took place in Æolian Hall on Friday afternoon of last week. Mr. Damrosch signaled the occasion with a Beethoven program, the main feature of which was the Ninth Symphony shorn of its choral finale. Elena Gerhardt, as soloist, sang Beethoven's "Wonne der Wehmut," the "Creation Hymn" and *Clärchen's* two songs from "Egmont," while before these the orchestra gave the seldom heard "King Stephen" Overture.

It was not the most inspiring event of the New York Symphony's year. The "King Stephen" number was well given, but it can scarcely be accounted a significant example of Beethoven's genius. Miss Gerhardt was not in good voice, though it must be confessed that even on her vocal off-days the German soprano gives unfailing pleasure by her artistic delivery of these songs and the emotional warmth with which she brings to light their poetic content. Last week she was much applauded, and by way of encore repeated the "Freudvoll und Leidvoll," singing it rather better the second time than the first.

The Ninth Symphony without its last movement is much like a great drama without its last act. But possibly the omission was for the best. Mr. Damrosch has never been particularly happy in this symphony, though sometimes he has been more fortunate with it than at others. Last week was not one of the more fortunate occasions, nor was the playing of the orchestra a matter for gratification. H. F. P.

FINE SINSHEIMER PROGRAM

Quartet Gives Pleasure in Compositions
of Melodic Charm

Continuously enjoyable was the program of the Sinsheimer Quartet at its second concert, on March 3 at Rumford Hall, New York. To the quartet's personnel, comprising Bernard Sinsheimer, Lajos Fenster, Joseph Kovarik and Willem Durieux, there were added William Eastes, first viola player of the New York Symphony Society, who joined in the performance of Dvorak's E Flat Major Quartet, Op. 97, and Mrs. Alvina Sinsheimer, pianist, who appeared in the Strauss Piano Quartet, Op. 13.

Besides these works the players offered two movements of the Andreoli Quartet, doing effective work in the stately *Pre-ludio* and the quaint *Menuetto*. The characteristic American themes of the Dvorak quartet aroused much interest and Mr. Sinsheimer and his associates were recalled at the close. The lovely qualities of the Strauss work were well set forth. Throughout the program Mr. Sinsheimer's coadjutors gave him excellent co-operation.

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MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 19



Emmy Destinn, who will begin her first transcontinental concert tour of America this Spring, has long been recognized as the possessor of one of the finest soprano voices ever heard on the stage of the Metropolitan Opera House.

Through no fault of the performers the pleasure of the audience was marred during the early part of the evening by blasts of cold air hurled forth from the ventilators. These actually swayed the feathers on the women's hats and made one rejoice that most of New York's concerts are given in more comfortable auditoriums. K. S. C.

Pianistic Gifts of Jan Sicksesz Delight
Cedar Rapids Hearers

CEDAR RAPIDS, IA., Feb. 26.—The piano recital given recently in Sinclair Memorial Chapel, Coe College, by Jan Sicksesz, the Dutch pianist, was heard by a large number of music-lovers. Mr. Sicksesz's principal offering was Schumann's G Minor Sonata. Groups by Brahms, Debussy and Chopin completed the printed program. The pianist, who won immediate favor, was compelled to add several extra numbers.

Jordan Hall, Boston, Packed for Julia
Culp's Recital

BOSTON, March 1.—Julia Culp again packed Jordan Hall to its capacity when she appeared there on Saturday afternoon. She sang six songs by Erich Wolf, the Viennese composer, who died two years ago when he was touring this country as the accompanist of Elena Gerhardt; six songs by Schubert and five songs from the "Liederkreis" of Schumann. The songs by Wolff, a com-

poser of indisputable talent, were not perhaps so representative of his gift as certain of the songs which Mme. Gerhardt introduced here at her last recital in Boston. However, Mme. Culp in interpreting them must have done all that could have been done for the composer, as, for instance, in the song, "Ein solcher ist mein Freund," "Knabe und Veilchen," which she repeated, and "Märchen," which she also repeated. She was particularly happy in her singing of the Schubert songs. O. D.

Two Huge Boston Audiences for Mc-
Cormack

BOSTON, Feb. 25.—On Sunday afternoon last and on the following Monday night John McCormack, the Irish tenor, filled Symphony Hall to its last foot of standing room. The popular tenor was in excellent voice. He sang operatic arias, lieder and familiar Irish folk-songs, in all of which he seemed to meet wonderfully the wishes of his auditors.

Second Concert in Brown University
Series

PROVIDENCE, R. I., Feb. 27.—The second concert in a course devoted to appreciation of music at Brown University was given on February 24 by Bert-ram W. Currier, cellist, and Edwin E. Wilde, pianist. Manning Hall was well filled by a cordial audience, which thoroughly enjoyed the program. Sonatas by Saint-Saëns and Grieg and several

'cello solos composed by Mr. Currier were among the offerings.

Bechtel Alcock Sings in Ampere

Bechtel Alcock, tenor, was a soloist with the Choral Society of Ampere, N. J., when it presented Gaul's "Holy City" on Tuesday night of last week. Mr. Alcock won high praise for the excellence of his singing on this occasion.

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New York, March 13, 1915

A NATIONAL ARTISTIC SCANDAL

MUSICAL AMERICA has recently reported the amazing fact that the "New England" Symphony by Edgar Stillman-Kelley, which had its initial hearing at the 1913 meeting of the Litchfield County Choral Union, was presented at a recent concert of the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, this being its first American performance since the original one.

The fact is amazing not because the work is by Stillman-Kelley, or because it was Emil Oberhoffer who produced it, but because it presented the rare spectacle of a serious American orchestral work receiving a performance in America, other than its initial one. It is not that such a thing never happened before, but that the special commendation of such events when they do occur may lead to their great frequency in the future.

It was several years ago that Mr. Aldrich, of the "New York Times," asked why it is that even the meritorious American scores, and even after a successful production, do not find either a hearing elsewhere nor a second hearing by the same orchestra.

A writer in MUSICAL AMERICA answered him at the time by pointing out first that America had less opportunity for developing conductors than any other musical country and is deplorably backward in this respect, and that the conductors of American orchestras, being almost exclusively foreigners, no especial sympathy nor interest has existed for native work or its advancement. It was further pointed out that between the necessary presentation of the classics on the one hand and the latest European sensations and novelties on

the other (the dual *sine qua non* of a modern conductor's obligation in America), the conductors have their hands and their programs full; and again, and in consequence of the above facts, that there exists in America no tacit understanding, as in the countries of Europe, that each newly produced native work of conceded merit shall have a hearing by all of the orchestras of the country at the first opportunity—in other words, that it shall be given a "show" nationally.

Since the time of Mr. Aldrich's query there has been no perceptible change in this artistically disgraceful and un-American condition, except where the present national agitation has led to the specific demand for the presentation of American works. The orchestral composer, it is true, is not without opportunity, but he is still subjected to the barbaric, unorganized and heedless condition wherein he must procure as best he can, by his personal effort, a hearing at the hands of some one orchestra, and then retire, knowing that however successful a hearing, the matter ends there, and that his work will scarcely be heard elsewhere nor again with the same orchestra, except he succeed in engineering it through by his own personal efforts.

To be sure, the original hearing in the present instance was through the appreciation and invitation of Mr. Carl Stoekel, of the Litchfield County Choral Union, but the existence of that beneficent and redeeming institution does not alter the facts of the general national condition.

It is a national artistic scandal that such a work as Stillman-Kelley's "New England" Symphony has not had as many hearings in the United States since June, 1913, as there are symphony orchestras in the country. It is greatly to Mr. Oberhoffer's credit that he has led in extending the knowledge of a serious American orchestral composition, and he deserves a special word of commendation, as does any conductor who does or will do likewise.

CHICAGO OPERA FAILURE

The bankruptcy of the Chicago Opera Company, even if it does not mean eventual discontinuance of grand opera in Chicago, as it undoubtedly does not, closes another chapter of the laborious tragedy of operatic evolution in America.

There is no affair of music of which so much is said and written in America as grand opera, and none which has so little to do with the national life. Grand opera may be a national institution at some future time, but its occasional maintenance in the limelight of a few metropolitan centers of wealth and culture, however brilliant a circumstance, does not make it such at present.

The only way in which grand opera can be said to be truly a national institution is through the phonograph. From every American hamlet, from the fastnesses of the Rocky Mountains, from the adobe houses of the southwestern desert, from every countryside, you may hear the vocal heroics or the throbbing and lachrymose plaints of the great ones of the Metropolitan Opera House stage.

But after all, it is properly the devotion to *voice* alone, and not to grand opera, that is thus made a national custom. The arias of the great operas could be supplied in canned form by great singers, without the expensive necessity of producing in some one place the entire opera. Wagner by the invention of his type of music play exalted the drama over the voice, but it falls out at last that the voice is restored to its tyrannical occupancy of the operatic throne by the invention of Mr. Edison.

The Chicago failure relates itself only very remotely to the broad question of musical advance in America, which depends less on grand opera than on most other things. Except for our Mephisto's argument last week, that it shows the inclination of the American public to "let George (in the person of the sportive millionaire) do it" if he is so inclined, the Chicago failure proves nothing, except that grand opera has not been presented in Chicago in a manner to insure financial success.

THE PARIS OPERA SCHOOL

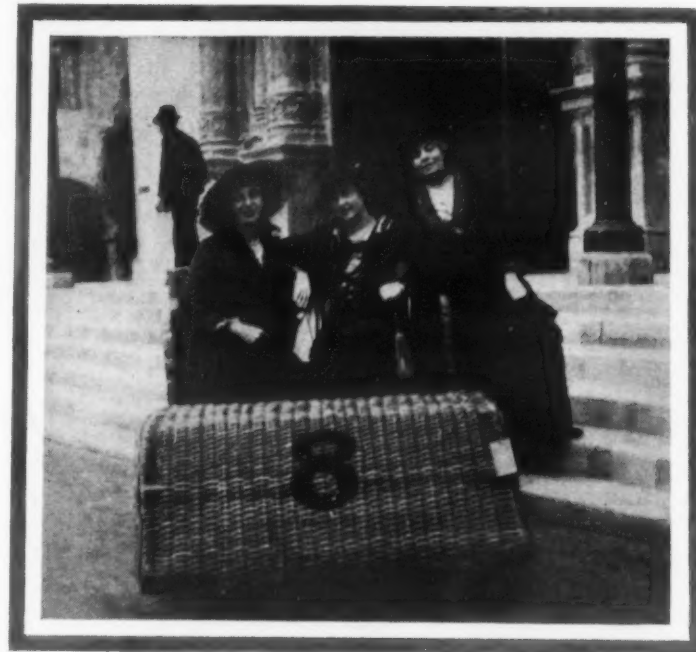
Nobody who read in a recent issue of MUSICAL AMERICA of the scheme just broached in Paris and liberally backed by American capital which provides for the relief of the numberless unemployed French and Belgian opera-singers can well fail to be struck with the eminent worthiness and potential utility of the plan. It is proposed to convert one of the Parisian theaters—in all likelihood the Champs Elysées Opera House—into a sort of operatic training-school presided over by Jean de Reszke, and at which prominent artists whom the war has literally thrown out of work will serve as teachers and train American students for grand opera. The academy will be run on the lines of the Paris Conservatoire, the students will be taught gratuitously (the instructors being supported by the bounty of the wealthy backers of the scheme) and pupils will have

more opportunities in training than have hitherto been provided anywhere else.

Apart from the obviously eleemosynary aspects of the proposition one is forcibly struck by its inherent artistic advantages. America has many native singers trained in the operatic ways of Germany and Italy, but comparatively few capable of carrying on their shoulders the very difficult burden of French opera. Indeed the deplorable neglect of French works at the foremost American operatic institution is due precisely to the want of artists possessing a real knowledge of French style, French interpretative traditions, French routine. It is rather humiliating to consider that while American-born singers have in many instances surpassed Italians and Germans on their own ground they have achieved relatively little in the exquisite province of French art. The present chance to acquire gratis so priceless a power is of a value not to be overestimated, for the instructors will be of the best and most experienced and the attendant conditions admirably adjusted to serve the desired end. By providing America with Americans as able to sing French music as well as they do German and Italian France will be fully repaying this nation for whatever amount it lavishes on the undertaking.

Those who have professed to see in this project an evidence of more or less disguised antagonism on the part of its wealthy American backers to the present propaganda for the advancement of specifically American musical training should recognize the groundlessness of their fears, for the impulse which initiated the plan was manifestly a worthy altruism, a spirit that should disarm petty suspicion of discreditable ulterior motives.

PERSONALITIES



Myrtle Elvyn and Party in an Electroquette at the Panama-California Exposition

Myrtle Elvyn, the American pianist, has been winning laurels in San Diego, Cal., where she recently gave a recital. The accompanying photographic reproduction shows, reading from the left, Gertrude Gilbert, president of the Amphion Club of San Diego; Miss Elvyn and Mrs. Elvyn, on the Exposition grounds.

Schelling—Mr. and Mrs. Ernest Schelling have organized what is known as the "Schelling Knitting Class" among the prisoners at Sing Sing. The shawls, socks, etc., which the prisoners make are forwarded to the suffering population of Poland.

Jordan—Mary Jordan, contralto, formerly of the Century Opera Company, who was instrumental in introducing to the public Jean Paul Kuster's song, "Invocation to Eros," has just had dedicated to her by the same composer a new song, "Salutation of the Dawn."

Scotti—Little Ella Bakos, the child who takes the part of *Hu-Chi* in "L'Oracolo," is pronounced by Antonio Scotti a born actress. "Imagine," said Mr. Scotti, "that little four-year-old baby came to me after the last performance and asked anxiously, 'Did I play well to-night?' She instinctively feels her rôle as intensely as any of the older artists!"

Ganz—It is perhaps not generally known that one of the enthusiastic performers of Rudolph Ganz's piano compositions is none other than his distinguished confrère, Josef Hofmann, who played the Swiss pianist's "Bauerntanz" and "Fileuse Pensive" at his Washington, D. C., recital and also gave the first-named piece as an encore number at both his Boston and New York recitals.

Muck—Dr. Carl Muck, of the Boston Orchestra, does not agree with Conductor Stransky, of the New York Philharmonic, as to Baltimore's capacity for appreciating music. Mr. Stransky recently questioned the wisdom of continuing his concerts in Baltimore because of the smallness of the audiences. "He must have had a gray day on that occasion," said Dr. Muck to a Baltimore reporter when the Boston Symphony last visited that city. "In all the years that I have been visiting Baltimore I recall no incident that has led me to suppose that Baltimoreans have anything to learn when it comes to appreciating music."

POINT and COUNTERPOINT

THAT Boston physician who promulgated the "music grows hair" doctrine is responsible for this *canzonetta* of Dana Burnet in the New York *Evening Sun*:

"Call me early in the morning;
Do not heed me if I swear,
For I've got to play a scherzo
To my hair, hair, hair.
I've got to play a scherzo to my hair.

"I have tried a thousand ointments,
But they left my garret bare;
Now I'm gonna try the Largo
On my hair, hair, hair.
Now I'm gonna try the Largo on my hair!"

James Huneker in his "The Seven Arts" in *Puck* records a *bon mot* of Edward E. Ziegler, the New York *Herald* critic, who remarked that some of "Fidelio" sounded to him "like a symphony set to music."

Still, warns Mr. Huneker, don't condescend to "Fidelio"; it has an antiseptic against decay in its pages, which will be in operation a century hence, when, no doubt, the critics of those days will gently inquire:

"Whaur's yer Puccini the noo?"

Those doting parents who love to treat their visitors to "parlor tricks" by their oh-so-talented offspring are lyricized in *Judge* by Walt Mason who tells of his calling on old "Grimshaw" and of the latter's calling for a song by his daughter "Jemima." Comments the Kansas bard:

I'd rather to a dentist wend and have him pull my snags, than have to hear a maiden rend some good old song to rags. Jemima cannot sing for prunes, and my poor soul she flays, while taking falls from "Bonnie Doons" and sundry banks and braes. Her voice is like a dinner gong or like a fog-born's blast, and every time she starts a song, I hope 'twill be the last. But she's wound up for seven days, her mainspring runs a mile, and when it isn't banks and braes, it's "Mary of Argyle." She sings herself into a swoon and has to be restored, and never yet by "Bonnie Doon" was any man so bored.

In this Lenten season Eastwood Lane appropriately provides us with a catechism—a catechism of vocal art:

What is a singer?
A singer is one born with a firm belief in his or her vocal infallibility.
What is a musician?
A musician is not a singer.
Do singers like other singers?
They do not.
What is a cold?
A cold is the singer's *déte noir* and the neighbors' blessing (see excuse).
Do singers often mention their voice?
There are times when they do not (see slumber, coma, etc.).
What is a soprano?
A soprano is a female (normally) who has been told that she should do something with her voice.
What is a contralto?
A female basso. (b) One who obtains novel effects by singing off the key.
What is a tenor?
(elided). (b) 1/5 of a quartet.
What is a basso?
A basso is the deaf ladies' delight.
What is a chorus?
A chorus is something that does the "Messtiah" or the Tango according to habitat.

"What a nice, kind man Nero was!"
"What? Why, the wretch fiddled while Rome burned!"
"I know. He'd probably waited all his life for a time when his playing wouldn't disturb anyone."

Say it not that music teaching by correspondence is impracticable. The *Musical Standard* of London is running a series of articles on "Well Known Violoncello Solos; How to Play Them." No. 3 in the list is Sir Edward Elgar's "Salut d'Amour." This "absent treatment" music lesson is conducted along these lines:

Beginning softly with the third finger on F sharp and the first on A, you return into the second position on the E in the second bar, gliding up to the G in the fourth position from the second finger on the D. Etc., etc.

The long distance student will doubtless give an absolutely "correct" performance of this ear-tickler, but how would you like to listen to a whole recital program prepared in that manner?

formance of this ear-tickler, but how would you like to listen to a whole recital program prepared in that manner?



—Courtesy of "Puck."

At the Concert

"Why is the man beating the lady, Mama?"
"He's not beating her, dearie."
"Why does she scream so, then?"

One of our Seattle subscribers—evidently of musico-culinary leanings—asks us, "Why not cook to the talking machine?" and proceeds to supply a victrola recipe for that boarding school delight—fudge:

Put the ingredients on to cook. Boil until Caruso has sung "E lucevan le stelle" from "Tosca." Set away to cool while McCormack sings "Un peu d'Amour." It is then ready to stir. The Sextet from "Lucia" will lend enthusiasm and vigor to the stirring and lasts just long enough to get the mixture ready to pour into a dish. Cool it while Alma Gluck sings "From the Land of the Sky-Blue Water." Cut into squares and serve.

This ought to help solve the servant problem. For instance, think how much more quickly the dish washing will be dispatched by Bridgetta when she is spurred by the Paganini "Moto Perpetuo."

What means an artist's surname to that copy reader of the New York *Press* who captioned the story of the contemporaneous Verlet and Sovereign recitals thus familiarly:

TWO ALICES SCORE IN SONG TRIUMPHS

At one school the pupils were requested to bring five cents each for the piano. Donations were slow in coming, and the teacher was obliged to remind the class frequently before the total was collected.

A few days later, at the physiology lesson, the teacher asked, "What are the five senses?"

To which an earnest little foreigner replied, "Five centeses is for de piano."

Music as Medicine's Handmaid

Every now and then there are articles in medical journals about the uses of music in medicine, and in this connection the *New Music Review* recalls the following story of an event of seven years ago. There was a smallpox epidemic in Valparaiso, and the authorities were urged to make vaccination compulsory. They were afraid to do this, for when it was proposed in Brazil there were riots. Finally they issued a notice

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that twenty physicians would serve the public on the Comisaria (a great square) at certain hours. "The town band will play continuously while the operators are at work, and each person vaccinated will receive a ticket for a government lottery, with many valuable prizes." Either the band or the lottery persuaded. On the opening day 1,500 inhabitants were vaccinated.

PLAYS TSCHAIKOWSKY CONCERTO BRILLIANTLY

Germaine Schnitzer in Splendid Form as Soloist with Russian Symphony Orchestra

The greatest enthusiasm which marked last Saturday evening's Russian Symphony concert in Carnegie Hall, New York, was actuated by Germaine Schnitzer's performance of Tschaiowsky's B Flat Minor Concerto. This the young pianist gave with considerable brilliancy, technical fluency and stirring effect, rising equal to the virile breadth and stirring climaxes of the first movement, the delicacy of the second and the spirited dash and vivacious abandon of the final rondo. She won many recalls. Borodine's "Prince Igor" Overture, Mr. Altschuler's concert arrangement of excerpts from "Boris" and Tschaiowsky's "Francesca da Rimini" constituted the program. There seemed little of notable account in Borodine's music, much of which appeared more Italian than Russian in character. The "Boris" numbers were not well played.

H. F. P.

Second Municipal Concert in Northampton, Mass.

NORTHAMPTON, MASS., Feb. 27.—The second municipal concert in the series arranged by Mayor Feiker was given yesterday afternoon in the Academy of Music by the Northampton Orchestral

Club, under the direction of Dr. F. E. Dow. Every seat in the theater was taken, and the audience received the program with enthusiasm. The orchestra was assisted by three musicians of Smith College, to wit, Prof. R. E. S. Olmstead, baritone; Esther Dale, soprano, and Prof. George C. Vieh, pianist. W. E. C.

The Most Wide Awake Musical Paper Published

To the Editor of MUSICAL AMERICA:

Enclosed find check for renewal of my subscription to your paper. I certainly find it indispensable. It is the most wide-awake musical paper published to my knowledge and we look forward to it each week with renewed enthusiasm. I wish it had the widest distribution, for it promotes the very best artistic endeavors. Very sincerely,

KAY M. SPENCER.

Fort Wayne, Ind., Feb. 23, 1915.

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CHORUS OF 700 AIDS STOKOWSKI'S BAND

A Mendelssohn and a Wagner
Concert in Behalf of Orchestra's
Pension Fund

Bureau of Musical America,
No. 1706 Chestnut Street,
Philadelphia, March 6, 1915.

THE regular schedule of the Philadelphia Orchestra's season was interrupted this week for the purpose of giving two extra concerts for the benefit of the orchestra's pension fund, and these concerts on Thursday evening and yesterday afternoon were among the most notable events of the season. The first program was devoted to compositions of Mendelssohn, including as an introduction the "Ruy Blas" Overture, which was followed by a magnificent production of the "Hymn of Praise," with a chorus of about 700 voices, from sixteen local singing societies. The soloists were Florence Hinkle, soprano; Emma Roberts, mezzo soprano, and John F. Braun, tenor. Yesterday's concert consisted of an all-Wagner program, with Mme. Gadschi as soloist. The Academy of Music was filled on both occasions.

Under the direction of Leopold Stokowski, the performance of Mendelssohn's beautiful choral work on Thursday evening was truly inspiring. The great chorus had been thoroughly rehearsed in sections for several weeks, and finally brought together for final coaching under Mr. Stokowski's direction. In the matter of precision, tonal balance and beauties of modulation and delicate shading, the work of the chorus was remarkable. The organizations participating were the Cantaves Chorus, Eurydice Chorus, Fellowship Club, Fortnightly Club, Germantown Choral Society, Haydn Club, Junger Männerchor, Lyric Club, Matinee Musical Club, Mendelssohn Club, Orpheus Club, Philadelphia Choral Society, Strawbridge & Clothier Choral Society, Treble Clef Club, Vocal Art Society and Wanamaker Choral Society.

All the members of these societies, as well as Miss Hinkle, Miss Roberts and Mr. Braun, the soloists, contributed their services, so that the proceeds of the concert go entirely to the pension fund of the orchestra, which was given a substantial foundation by means of the piano recital which Olga Samaroff (Mrs. Stokowski), the pianist, gave for its benefit, in the Academy of Music several weeks ago.

The Wagnerian concert yesterday afternoon also added materially to the fund Mme. Gadschi, the soloist, at the conclusion of the program very generously contributing her check for \$500. The famous German soprano probably never has appeared to better advantage, at least upon the concert stage in Philadelphia, than in the four important numbers in which she was heard yesterday—"Elizabeth's Prayer," from "Tannhäuser"; "Elsa's Dream," from "Lohengrin," Isolde's Narration, from the first act, and the Liebestod, from "Tristan und Isolde." All of these numbers were sung with exquisite beauty of tone, appealing sympathy and splendid dramatic power.

The orchestra also was heard at its

best. The selections were in each instance from the same operas as those from which Mme. Gadschi's numbers were taken, and Mr. Stokowski again gave proof of his distinguished ability as a Wagnerian conductor. Especially noteworthy was the playing of the "Tannhäuser" Overture and the graphic presentation of the succeeding Venusberg music, and the "Tristan und Isolde" Vorspiel, which was given such a thrilling interpretation as is not often heard.

ARTHUR L. TUBBS.

Pilzer and La Ross Recital Coadjutors
in Easton, Pa.

EASTON, PA., March 1.—What must be considered as one of the best concerts heard here this season was given on February 23 in Easton Library Auditorium, by Maximilian Pilzer, violinist, and Earle La Ross, pianist. The artists collaborated in Franck's A Major Sonata and Beethoven's "Kreutzer" Sonata. Mr. Pilzer, accompanied by R. A. Schwechten, was heard to decided advantage also in works by himself, Pugnani-Kreisler and Sarasate. Mr. La Ross registered a triumph with a solo group. Particularly noteworthy was Mr. Pilzer's performance of the Pugnani-Kreisler Praeludium.

Adriano Ariani Performs Twenty-four
Chopin Preludes in Brooklyn

Chopin's Twenty-four Preludes, op. 28, were given in their entirety by Adriano Ariani at the Hotel Bossert, Brooklyn, on February 24. The program, one of fifteen by Mr. Ariani given weekly at the Bossert, also contained Chopin's Polonaise in F Sharp Minor, op. 44; Impromptu in F Sharp Major, op. 36; Third Scherzo in C Sharp Minor, op. 39; Fantasia in F Minor, op. 49; Nocturne in C Minor, op. 48, and three etudes, op. 25. The pianist was recalled many times.

G. C. T.

KUNWALD ORCHESTRA IN NORTHERN OHIO

Sue Harvard and Frank Gittelson
Soloists in Oberlin and
Cleveland

CLEVELAND, March 6.—When the Cincinnati Orchestra comes to northern Ohio it means concerts on consecutive nights for Oberlin and Cleveland. On Wednesday evening at Finney chapel, Oberlin, this orchestra, with Dr. Ernst Kunwald, conductor, and Sue Harvard, soprano, gave the third concert in the artists' course. The program, including the Beethoven "Eroica" Symphony, overture to "Die Meistersinger," the symphonic legend "Zorahayda," by Svendsen, and Liszt's Hungarian Rhapsody, No. 2, was eminently brilliant, and the work of Dr. Kunwald and the orchestra were in the highest degree delightful.

Miss Harvard, though unknown to the audience, won its admiration instantly by her fine voice, her artistic singing, and her mastery of the two arias, "Dich Theure Halle," from "Tannhäuser," and Bruch's "Ave Maria." She is a young singer of great gifts, and most attractive personality.

In the Cleveland program the "Eroica" Symphony was also given with an interpretation that was brilliant and individual, but the Dohnanyi Suite for orchestra gained more complete admiration, since its modern and effective orchestration and great beauty of melodic content furnished more congenial material for this conductor of most modern sympathy and genius.

Frank Gittelson, who was soloist in Cleveland, is a unique figure on the con-

cert stage. A thorough boy in his appearance and manner, he plays with the fire and audacity of genius, with superb technique and a remarkable emotional virility. Lalo's "Symphonie Espagnole" was well adapted for his particular use, so full is it of youth, vitality and energy. The second movement, *Scherzando*, was repeated as an encore.

At the third Young People's concert of the Fortnightly Musical Club a pleasing program of chorus numbers, under the direction of Mrs. Marie Burt Parr, included Reinecke's "Enchanted Swans," with Mrs. Edna Strong Hatch, Carmela Caferelli and James MacMahon in solo parts. The banquet and entertainment given at the close of the Efficiency Convention of the Coit Lyceum Bureau and affiliated organizations showed the high quality of the musical entertainments offered, and introduced two local musicians, Mr. and Mrs. Sol Marcossou. This bureau shows a record of ten courses of entertainments given during the current season in Cleveland and its environs.

ALICE BRADLEY.

Damrosch Promises Baltimore Another
Concert Series Next Season

BALTIMORE, Feb. 25.—The Symphony Society of New York, under the direction of Walter Damrosch, gave its third concert of the season at the Lyric last night with Josef Hofmann, pianist, as the assisting soloist. This concert brought the short local series of this organization to a close and the amount of enthusiasm displayed by the big audience gave proof that these visits have been greatly appreciated. After the concert Mr. Damrosch acknowledged the prolonged ovation given him by gracefully thanking the audience and making the statement: "The New York Symphony Orchestra will come back to Baltimore next season for a series of concerts, as it is a pleasure to play to such an appreciative audience." F. C. B.

Maigille Pupil Wins New Successes

As Prima Donna in Montreal, HELENE
MAIGILLE'S PUPIL, Dorothy Maynard
Scores Triumphs in Victor Herbert's "Mlle.
Modiste" and Hoschna's "Madame Sherry"

WHAT THE CRITICS SAY

In "Mlle. Modiste":

The Gazette, Feb. 16.—"Miss Dorothy Maynard as Fild more than repeated her success of last week. She showed a lively appreciation of the possibilities of the part that pleased the audience, while her singing was distinctly good, her clear soprano adding much to the effect of the rather light songs. Miss Maynard made a decided hit in her opening song 'If I were on the stage,' not only winning several recalls, but also a bouquet of roses."

The Daily Star, Feb. 16.—"Her clear soprano voice was adequate to the demands and her interpretation of the rôle of the modiste-prima donna she betrayed a charm and daintiness that made her a firm favorite. She was recalled for all her songs."

La Patrie, Feb. 16.—"One had much pleasure to hear the exquisite prima donna, who is Dorothy Maynard. She is an artist who plays with natural charm and who is very graceful in all that she says and does. She was very greatly applauded in her song 'If I were on the stage.'"

In "Madame Sherry":

The Gazette, Mar. 2.—"Whatever general faults of production may have been manifest, the evening was at all events a genuine triumph for Miss Maynard. This charming little comedienne has sung and acted her way into the hearts of a good many people since her appearance here only a month ago, and last night she proved herself a gifted and versatile artist. * * * The birdlike sweetness of her voice is heard to admirable advantage in such songs as 'The Birth of the Butterfly.'"

The Herald and Daily Telegraph, Mar. 2.—"Bewitching Dorothy Maynard, of course, took the part of the little convent girl, Yvonne Sherry, and her rendering of the several attractive song numbers brought her recognition in the form of a beautiful bouquet from her admirers."

La Patrie, Mar. 2.—"The rôle of Yvonne Sherry was rendered by Miss Dorothy Maynard who interpreted it with her habitual grace and good taste. She sang in a ravishing manner last evening and was applauded above all in her number 'I'm all right' and 'Chère Nuit.'"



HELENE MAIGILLE

DIRECTOR THE AMERICAN SCHOOL OF BEL CANTO
134 West 82d Street, New York



What the critics say about the art of

WILLIAM WHEELER, Tenor

As soloist with the Bridgeport Oratorio Society, in "The Messiah," December 29.

Bridgeport Evening Post:—"William Wheeler sang 'Comfort Ye, My People' and 'Thy Rebuke Has Broken His Heart' with an interpretation of great beauty, pouring into the numbers a wealth of feeling and artistry. He has a voice of wonderful range, with the scale delicately equalized. Mr. Wheeler's pleasing and elegant diction were also noted with the tone quality of his voice. Without effort he reached his climax in 'Thou Shalt Break Them.'"

As soloist with the Orpheus Glee Club, of Ottawa, Canada, on January 28.

Ottawa Citizen:—"A feature of the evening was the singing of William Wheeler, the possessor of a beautiful tenor voice, who rendered several charming songs with a depth of feeling

and artistic precision which earned him well deserved encores."

Meriden (Conn.) Journal, February 27:—"William Wheeler, the tenor, is more particularly an oratorio singer than the other soloists and therefore his work was of a very high order. He is one of the best of all oratorio singers. He put much more color, perhaps, in his singing than did the others, and as he has a genuine tenor voice and sings without effort the result was highly satisfying."

As soloist in Mendelssohn's "St. Paul," with the Syracuse University Chorus, on March 4.

Syracuse Herald:—"The high expectations in regard to Mr. Wheeler which had been raised by the reports from other cities were fully justified. He has a tenor voice of great strength and sweetness and was extremely effective."

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Foresight of One Man Put Toledo's Music Teaching on Business Basis

Successful Conducting of Conservatory by Bradford Mills Educating Public Up to Point Where Independent Instructors Charge for Lessons at Full Value—Vitalizing Force of Mr. Freund's Visit

TOLEDO, O., March 2.—It is to the foresight and perseverance of Bradford Mills that much of the present musical progress of Toledo is due. His weapons for the advance of the city in music have been his founding of the Toledo Conservatory of Music and his bringing here of notable visiting attractions.

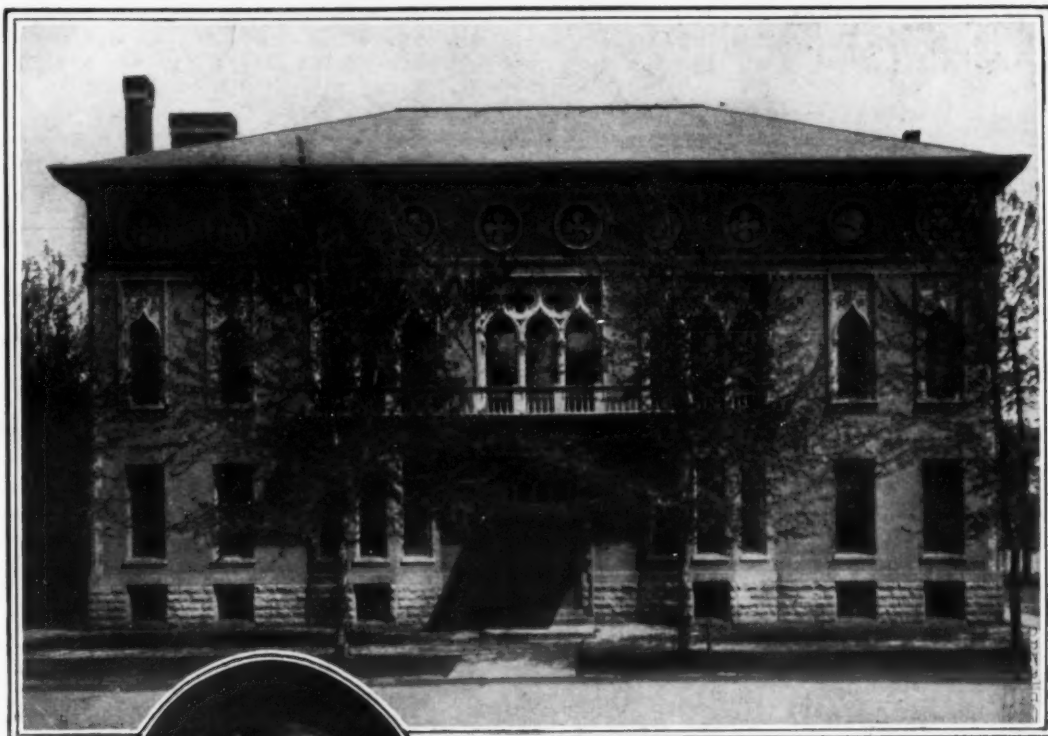
An indomitable will, faith in an enterprise, and faith in a city's future, are factors responsible for the growth and development of a school of music in Toledo which has come to be recognized as one of the important institutions of the Middle West. It took a great deal of courage and optimism for a young man fresh from college, unheralded and without the "prestige" of European study to come to Toledo fifteen years ago and attempt to start a conservatory.

Musical Conditions in 1900

When Bradford Mills established the Toledo Conservatory fifteen years ago, Toledo was a very different city from what it is today, both musically and industrially. Musical conditions in Toledo in 1900 were at a low ebb. Concerts were few and far between. Traveling artists and organizations omitted Toledo from these itineraries. Local conditions were deplorable. Aside from a few competent teachers, pioneers of long standing and undoubted worth, who were able to charge a dollar a lesson, music lessons were to be had only from the itinerant teacher who "went to the house" and who charged fifty cents and under, paid by the lesson. Studios were unknown, and the bitterest rivalry existed among local music teachers the majority of whom were not on speaking terms with each other. It is not surprising then, that the proposal to establish a conservatory in Toledo should have met with bitter antagonism upon the part of the local teaching fraternity, nor that the public should have viewed the project with mild indifference.

Mr. Mills possesses qualities without which such an undertaking must have failed, enthusiasm and stick-to-it-iveness. He believed that such a field presented greater possibilities than would some city more advanced in musical development

and appreciation, if he could but persevere for a few years. Today the Toledo Conservatory, with an attendance of over 600 students, occupying a beautiful



View of Toledo Conservatory of Music.
In Oval: Bradford Mills, Its Director



building devoted exclusively to its purposes and having a score of teachers, is a monument to his artistic and business acumen.

Concerts Bring Call for Instruction

Realizing that to create a desire for better music and its natural sequence, better instruction, there must be an ideal, Mr. Mills set about shortly after he came to the city to bring artists and high-class attractions to the city, starting in a small way with lesser artists. His first large undertaking was the bringing to the Valentine Theater of Walter Damrosch and his orchestra. Encouraged by the success of this concert he followed it the next season with a series of orchestral concerts by the Pittsburgh Orchestra. During the years that followed Mr. Mills gave Toledo music lovers some of the world's greatest artists and concert attractions. He succeeded in placing Toledo once more on the musical map

and paved the way for the successful seasons of concert which followed, finally relinquishing his managerial enterprises to others and devoting his entire attention to the school, which had now begun to gain recognition and to make its influence felt in a larger way.

Mr. Mills has done more for Toledo than to build up a large school of music. He has done much to improve local conditions among the private teachers. He has not only educated the public to pay a price for music lessons that is more in keeping with their true value, but has done what the individual teacher in the isolation of his own limited circle of influence was unable to do. By means of organized effort he has raised the prices for competent instruction and taught the public to pay for instruction in a busi-

ness-like manner. Those who were at first inclined to regard the conservatory as a competitor and enemy have come to look upon the school as a friend and not an enemy.

Proud of American Training

Mr. Mills is a graduate of the Oberlin Conservatory and is proud of the fact that his education was received in this country. In discussing the future of music in Toledo with the MUSICAL AMERICA correspondent, he said:

"I believe that Mr. John C. Freund's recent visit to Toledo was most opportune. A few years ago his message would have fallen upon deaf ears. The attitude of Toledo's musicians right now is most hopeful. Mr. Freund's propaganda for American music and musicians is going to bear fruit in Toledo. I am satisfied that the time is close at hand when it is going to be possible for us to have our own symphony orchestra and a big music hall. We are going to see tremendous strides in music in Toledo during the next few years. It is in the air. There is a lot of power here that has been lying dormant for lack of unity and co-operation. The great value of co-operation and unity of effort is a force that is coming to be recognized by our musicians and the time is not far distant when this power is going to make itself felt in no small measure. I believe that Toledo will then be reckoned as one of the important musical centers in the country."

FRANK E. PERCIVAL.

EDITH BAXTER HARPER

Scores Success in Brooklyn Recital

The Brooklyn Papers Say:

Brooklyn Eagle—Mrs. Harper possesses a voice of great beauty and of wide range. Her upper tones are birdlike in quality, clear and limpid in tone, and have a magnetic influence which entralls the listener. With a charming stage presence and the poise of the trained artist, she is a distinct acquisition to Brooklyn's musical life. Her programme last night was carried out to perfection; groups of German, French and English songs were artistically given, her French pronunciation and enunciation being especially careful and correct. An operatic aria, "Depuis le Jour," from Charpentier's "Louise," showed dramatic fire combined with sweet tonal effect, and her remarkable breath control gave evidence of long and careful study. Her encore numbers included Well's "Spring Song," Massenet's

"Elegie," and Herbert Brewer's "Fairy Pipers," the latter being especially light, tripping and captivating.

Brooklyn Times—Mrs. Harper's beautiful soprano was never heard to better advantage than last night, when she sang fourteen selections from the works of the greatest composers. Her auditors applauded so insistently that she was forced to respond to many encores.

Brooklyn Citizen—Mrs. Edith Baxter Harper, has a soprano voice with an opulent rich tone, together with a wonderful control. She scored her greatest number of encores in "Spring," by Henschel. At the end of the concert Mrs. Harper was the recipient of many handsome floral offerings.

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ALICE SOVEREIGN EFFECTS NEW YORK RECITAL DEBUT

American Singer Reveals Gifts in Her Rather Unconventional Program
—Mr. Bos Accompanist

After winning successes abroad in opera in both Germany and Italy, Alice Sovereign, an American singer who sang here before she entered upon her stage career in Europe, made her recital debut at Aeolian Hall, New York on Thursday afternoon, March 4. Her program, which was in certain ways, unconventional, read as follows:

1. Beethoven, "Creation Hymn," "Vom Tode," Bach, "Willst du dein Herz," Haydn, "Mermaids' Song"; 2. Sinding, "Sylvellin," Homer, "Long Ago"; 3. Schubert, "Frühlingsglaube," Schumann, "Seit ich ihn gesehen," "Röselin," "Frühlingsnacht," Brahms, "Wiegenlied," "Botschaft"; 4. Vaccai, "Ah se tu dormi (Giulietta e Romeo)"; 5. Arensky, "But Lately in Dance," Metzl, "Am Bach," Rachmaninow, "Lilacs," "Floods of Spring."

Miss Sovereign is a singer whose natural qualifications are, to begin with, very marked. Her quality is rich and agreeable and her production is good. If at times, toward the beginning of the program, she had to consider her intonation very carefully, she made up for it when her voice warmed up later in the performance. Bach's lovely "Willst du dein Herz" she vocalized in a manner that left no doubt as to her ability to handle vocal technique in a clean and facile way.

Of the German songs she did the "Frühlingsnacht" and "Botschaft" best, being obliged to repeat the former. Yet her particularly notable achievement was her delivery of the old aria from Vaccai's forgotten opera "Romeo." In this she exhibited her voice to the greatest advantage, finding her way to its style must securely. It made a profound impression on all who heard it. The Rachmaninow songs—the first really a fine example of the modern art-song—were splendidly done. At the close of the recital she added Arthur Foote's "Irish Love Song."

Coenraad v. Bos's accompaniments were in his best style, contributing significantly to the excellence of the occasion. A. W. K.



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VIENNA CONCERT IN GOLDMARK'S HONOR

Tonkünstlerverein Gives Memorial Performance—Siegfried Wagner's Concert

VIENNA, Jan. 29.—A few days after the death of Carl Goldmark, whose venerable figure and kindly face with its halo of white hair will be sorely missed in concert hall and opera house in Vienna, the program for the regular subscription concert of the Tonkünstlerverein was changed so that only Goldmark compositions were performed. "Prometheus Bound," the opening number, was followed by the "Rural Wedding" Symphony and the "Sakuntala" Overture. This impressive observation of the composer's passing took place almost five years to the day after the celebration by the same body of musicians of the eightieth anniversary of his birth.

To the recent concert of the Wiener Männergesangverein, particular luster was lent by the fact that Siegfried Wagner had accepted the invitation to conduct. A patriotic choral work of Siegfried Wagner's own composition was sung by the Männergesangverein on this occasion for the first time in Vienna. It is called "Der Fahnen Schwur" ("Oath to the Flag"), and to its stirring words by Ernst Moritz Arndt, the German poet, adequate musical expression has been given. Its melody is ingratiating, and, sung with temperament as it was, the piece was enthusiastically applauded and had to be repeated. The program was otherwise in greater part devoted to father Wagner and grandfather Liszt, while some of the newer works by Siegfried Wagner, splendidly performed by the Philharmonic Orchestra, were favorably received.

A Visit from Richter

Early in the morning of the same day, while the orchestra was diligently rehearsing with Siegfried Wagner, a rare visitor slipped in almost unnoticed and slid noiselessly into a back seat. This was none other than Hans Richter, who was spending a few days in the city and had come to behold once more the scene

of his old triumphs and to hear again the magnificent body of musicians which he had conducted a last time nearly twenty years ago when he bade farewell to Vienna in the "Eroica" Symphony. But at last some one espied him and then came the demonstration. The rehearsal was cut short, the musicians threw aside their instruments the better to applaud, and some beat so vehemently on their fiddles that they had to be retuned. Much moved, Richter in a few simple words expressed his thanks and begged for a continuation of the fine playing which he had come to hear.

The Philharmonic Orchestra has been prominent in giving its services gratis in behalf of the many war charities. Of course it is known that the Philharmonic body is composed of members of the Hofoper orchestra; and now the Hofoper chorus is also contributing to the good cause, and with such success that expression has been given to the wish that concerts by this chorus might become a permanent institution. In especial its work in the recent production of Verdi's Requiem was magnificent.

The latest Gesellschaft concert offered a novelty in a choral work, with orchestra and baritone solo, entitled "Maria Himmelfahrt," text by Max Kalbeck, to whose beautiful verses Robert Fuchs has written melodious and effective music. Franz Schalk conducted the Singakademie and the orchestra of the Concertverein, and Gertrude Foerstel was prominent among the soloists, the soulfulness of her singing being especially marked in the sweet strains of the Mendelssohn 42nd Psalm. The Schumann A Minor Concerto was played by Emil Sauer with finest artistic finish.

On the following day, another master pianist, Wilhelm Bachaus, was heard in the middle hall of the Concerthaus. Rarely indeed are the Handel-Brahms Variations played with such plastic and dramatic skill, or Schumann interpreted with such noble simplicity. Piano and violin together furnished a treat at a recent sonata evening given by Bruno Walter and Arnold Rose.

Kirchhof's Wagner Concert

In the large hall of the Concerthaus, Walther Kirchhof, the Prussian tenor, sang a Wagner program on January 19 and drew a crowded house which greeted him with enthusiastic applause as he appeared in German field uniform, the Iron Cross conspicuous on his breast. It may be that part of this demonstration was due to this; but succeeding plaudits were altogether for the splendid sonority of his heroic tenor and his admirable interpretation. The orchestra of the Concertverein, under Ferdinand Löwe, furnished the accompaniment.

Prominent among concerts for war charities was a matinee at which children were the performers and children also largely the audience. Tiny Ibolka Frago, a soldier's daughter, had to be lifted to her seat at the grand piano, but belied such evidence of juvenility by her

brilliant playing of some Chopin and Liszt compositions. The talented brothers Feuermann, Siegmund, the violinist, and Emanuel, the cellist, were marvelous as usual, while the popular juvenile operetta comedian, Marstellinger, of the Johann Strauss Theater, evoked peals of laughter by his clever imitation of Vienna folk singers. Great credit is due Concert-manager Hugo Knepler for this delightful entertainment.

On a recent Sunday forenoon the first of this season's piano recitals by pupils of Frau Malvine Brée took place in her music room, so familiar to countless past pupils in America. Her class now numbers but one from there, Gertrude Poliwka, of Portland, Ore. The productions were very good indeed, and Master Leschetizky's portrait above the piano seemed to be smiling approval.

Leschetizky's own classes will remain in abeyance this year, as the professor is recuperating at Meran from the operation on his eyes which took place in Berlin some time ago. ADDIE FUNK.

KREISLER IN INDIANAPOLIS

Artist Returns After Fourteen Years—Gatty Sellars Recital

INDIANAPOLIS, IND., March 5.—The fourth subscribed concert of the Ona B. Talbot series brought to Indianapolis on March 3 the Austrian violinist, Fritz Kreisler, after an absence of about fourteen years. His playing disclosed all the possibilities of the instrument and the compositions written for it. With a tone always *bien chanté*, yet virile, scale passages as lucid as crystal, bowing smooth, he imparted to his violin all the human emotions. He aroused the great audience that filled the Murat Theater, after every number of his program, made up of the Vivaldi Concerto in C Major, the Tartini "Devil's Trill" and groups including numbers by Bach, Gluck, Couperin, Francaeur, Cottenet and four of his own numbers. The audience remained seated after his final number, "Liebesfreud," and storms of applause brought him to the stage, when he played the Dvorak "Humoresque." In his rôle of accompanist Carl Lamson was at all times in sympathy with the soloist.

The English organist and composer, Gatty Sellars, played two organ recitals on Tuesday and Wednesday evenings at the Meridian Street Methodist Church, playing before audiences that filled the auditorium and gallery. His program, well chosen from the old masters and modern composers, also included a group of his own compositions. His introducing each number in a brief outline added to the enjoyment of the numbers. P. S.

QUINCY CHORAL EXCELLENT

Worthy Performance of Massachusetts Chorus and Soloists

QUINCY, MASS., March 3.—The Quincy Choral Society, George Sawyer Dunham, conductor, sang its annual concert in Quincy Music Hall last evening, presenting Rossini's "Stabat Mater" and Gounod's "Gallia," added to which were two orchestral numbers by the Brockton Philharmonic Orchestra (which also accompanied the chorus) and a bass aria from "The Messiah" sung by Willard Flint, the Boston basso. The mixed chorus was assisted most capably by the following solo singers: Lida Shaw Littlefield, soprano; Harriet Sterling Hemenway, contralto; Arthur Hackett, tenor, and Willard Flint, basso.

It was a smooth and musicianly performance throughout, and the result of earnest, painstaking work of Mr. Dunham, who conducted skilfully and effectively. Mr. Flint, in his fifth appearance with the society, sang with his accustomed sonority and with a keen musical conception. Mr. Hackett, too, accredited himself well, particularly in the "Cujus Animam." Both soprano and contralto soloists were heard for the first time, and each gave a praiseworthy performance. W. H. L.

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UNIFORM STANDARD OF TEACHING TO GIVE MUSIC A PLACE IN HIGH SCHOOLS

New Association, Through System of Examinations, Plans to
Provide Criterion as to Rating of Teachers for Use of School
Principals—Body to Translate "Musical Independence"
Declaration into Progress, Says Its President

MANY plans have been evolved and many projects set in operation to aid in the campaign for the uplift of American music and its recognition on its merits since John C. Freund's epochal editorial on "The Declaration of the Musical Independence of America" was published. Few, perhaps, are so practical or have come from so novel a point of view as that incorporated in the purposes of the newly organized Association of the Presidents and Past Presidents of the State Music Teachers' Associations, as explained by its president and prime mover, Liborius Semmann, dean of the Marquette University Conservatory of Music, Milwaukee, and president of the Wisconsin State Teachers' Music Association.

"The object, in general, of this association," explains Mr. Semmann, "is the betterment of the state associations as regards their relations to the individual teacher and to each other. And a standard of attainment for music teachers goes to the heart of the problem which we have essayed to solve. The foundation of musical education is really laid by the public schools; for our musical development depends upon the teacher. The musical education of the upgrowing generation will be no higher than that of its teachers."

"Now, what condition obtains in America in regard to music teaching? I do not think I exaggerate when I say it is quite as free and irresponsible as the air. Any one may teach music, as it is immaterial, apparently, as to whether one has taken only a few lessons or spent years in earnest study. I refer to the fact that although medicine, dentistry, law, and even engineering have standards of attainment and demand certain definite requirements of practitioners, music, although concerned with the development of the finer sensibilities in man, has none."

Music Versus School Studies

"This deplorable fact explains why music is not recognized as a major study in the high schools. It would be impossible to give music lessons in the schools, we grant; but that is scarcely a valid reason why the school should deny the child development of the finer senses accomplished only through music study."

Nevertheless, it is a fact that many children quit high school, or never enter it, because they find they can not do justice to their music and school studies at the same time; others neglect music in order



Leading Figures in Association of Presidents and Past Presidents of State Music Teachers' Associations. Left to Right: Liborius Semmann, Milwaukee, President; E. R. Lederman, Centra lia, Ill., Vice-President; Lynn B. Dana, Warren, O.

to graduate from high school. In the first case the general education is neglected, and in the second an entire cessation in musical education sets in. This condition in our educational system must be changed. Music should and must enter the curriculum in high schools.

"Now, right here is where standardization of the music profession enters. The Wisconsin state association has a committee at work outlining a high school course with music as a major elective study. Here arises the question, 'Will the course outlined be accepted?' That is a real difficulty, for there are poor as well as good teachers and the school board authorities have no means of knowing whether a music teacher is competent or not. And as long as there is no means of knowing this we can not expect the schools to accept music as a study worth crediting. In order that the school principal may know who is a good teacher and who a charlatan, which pupils are and are not entitled to credits for music study done outside the school

room we must have a standard of examinations for teachers.

Standardization by Elevation

"Standardization of the profession is a big work to accomplish and must be kept out of politics; consequently we are not advocating state legislation. And let me say here the idea is not to standardize the profession by elimination but by elevation. No one will need to fear the examinations who is willing to learn; it is not the plan to take the bread from the elementary teacher but to induce him to study and better himself so as to reach a standard when he will be a credit to his students and the community."

"On the other hand, possession of a certificate from the national association by the teacher will mean great advantages. Then a teacher will be accepted on his merits in all States belonging to

Independence of America' into progress."

Dean Semmann has been teaching music nineteen years. "Another reason for the existence of our national association I want to emphasize," added the quiet, retiring musician when the interview was ended, "is that it will help to establish closer relations between State associations in their work." Dean Semmann spent two months corresponding before he was able to reach the presidents and past presidents of ten States. He is now endeavoring to reach the officers of the other associations.

J. E. MCCARTHY.

CHRISTINE MILLER IN SOUTH

Charms Hearers at Virginia College—
Opera Under Difficulties

LYNCHBURG, VA., March 6.—One of the most notable musical events of the season was the appearance on March 4 of Christine Miller, the popular American contralto, in recital at Randolph-Macon Woman's College before a large audience consisting of students and music lovers from Lynchburg. She presented a program (with accompaniments by Blanche Sanders-Walker) sufficiently broad and varied to bring out fully her qualities as an artist of the first rank.

In addition to her rich musical voice, Miss Miller possesses a personality that is both charming and attractive, and she won many friends. Her delivery of Mahler's "Hans und Grethe" made the greatest appeal. Tchaikowsky's "Adieu Forêts" (from "Jeanne d'Arc") was interpreted with a refinement of style and extraordinary purity that only a finished artist can disclose.

In presenting "Il Trovatore," the Boston English Opera Company was compelled to engage the services of a number of local musicians when the opera was attempted here on February 23. Posters heralding the appearance of the company at the Academy advertised an augmented orchestra, and many who attended the performance expressed disappointment over the absence of this important feature. The pianist alone represented the orchestra carried by the company and the assistance which he received from several of Lynchburg's talented musicians enabled the singers to perform the old opera in a manner that was generally acceptable. The local assistants were Tracy Barr, Gus A. Kluenter, F. M. Monk, J. B. Wood and Miss McCormick.

J. T. B.

CONCERT FOR RESERVISTS

Several Prominent Artists in Program
of Germanic Benefit

Adverse weather conditions affected the size of the audience which gathered on March 6, in Aeolian Hall, at a concert given for the benefit of the German and Austro-Hungarian reservists. Jacques Urlus, the Wagnerian tenor, had been announced; however, he was indisposed, and his place was taken by Sara Gurowitsch, the young cellist.

Anna von Hemert, who arranged the concert, contributed several patriotic German recitations with thrilling effect. Theodore von Hemert, a baritone, sang the "Pagliacci" Prologue and songs by Loewe and Schubert. Mme. Niessen-Stone gave of her splendid vocal art, singing numbers by Franz, Schubert, Strauss, Homer, Brewer and MacFadyen finely. Carl Friedberg's pianistic gifts found a medium in Beethoven's Variations, op. 76, and Rondo, op. 129, and in shorter works by Schumann and Brahms. Miss Gurowitsch maintained the general high standard with her exceedingly polished interpretations of a *rococo* Polonaise by Popper, an "Elfentanz" by the same composer and an Andante by Gluck.

B. R.

Russell Hancock Miles played the fifth recital in the series of the American Organ Players' Club, Philadelphia, on March 4. Helen Hamilton Ackroyd, contralto, assisted him.

DOWNING PUPIL FESTIVAL SOLOIST

May Korb, soprano, was selected by Festival Association Advisory Board for concert of May 6 to appear with Kreisler and Hempel.

Sunday Call, Newark, N. J., says of Miss Korb: "Delightful purity of tone; her placement was perfect, the enunciation clear and distinct, and her command of vocal technic admirable."

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GEORGE HAMLIN IN CHICAGO RECITAL

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WHILE last Sunday held the record this season for the number of concerts given during the afternoon, between 3:30 and 5 o'clock, Monday is becoming a close second for popularity with musical artists, and especially so with local musicians.

Last Monday which had three concerts listed for the day, began, musically speaking, with a song recital by George Hamlin, the Chicago tenor, who was heard at the 136th artist recital given under the auspices of the Amateur Musical Club, in the Blackstone Theater.

Since the Chicago Grand Opera Company disbanded last spring, Mr. Hamlin has not been heard here in public, and his appearance therefore, was the more welcome. His interpretations of German *lieder* and the song literature in general are equalled by but few singers on the concert stage of the day.

An air by Haydn, "In Thee I Bear so Dear a Part," and a number of the lesser known songs by Schubert and Schumann, showed at once Mr. Hamlin's eminence in this field of art. After a miscellaneous group of songs and arias by Lalo, Van Eyken and Fleck, came two of Richard Strauss's songs, which had in this recital a most authoritative exponent.

Of special interest were the songs by Carpenter, Weingartner, Mrs. Beach and two by the negro composer, H. T. Burleigh, whose compositions are rapidly gaining favor. The second, a "Prayer," had to be repeated. Songs by Campbell-Tipton, Quilter and Sibella closed the recital. James Whittaker, pianist, supplied good accompaniments.

Then came the second concert, the "popular classical" recital at the Fine Arts Theater, at which Cora M. Libberton, contralto; William Beard, baritone, and James Whittaker, pianist, presented a program of songs and piano music. Of especial interest were a set of songs by Amy Woodford-Finden, two songs by Erich J. Wolff and numbers by M. Hartmann, Gena Branscombe and John A. Carpenter.

The third concert of the day took place at the Little Theater, and was the last of three sonata evenings given by Alexander Sebald, violinist, and Henriot Levy, pianist.

Their program had for its special feature the "Prize" Sonata, by Ferruccio Busoni. Why this work received a prize is something of a puzzle to me, for it has no characteristics to distinguish it from many conventional works of its kind, except that it is devoid of any melodic beauty. It is written rather heavily for the piano, and sets a trying technical task for the violinist as well. It did not make a very good impression and when the Brahms G Major Sonata, Op. 78, followed, it proved a wonderful fount of melody and grace, and the more wonderful by contrast. The "Kreutzer" Sonata, by Beethoven, completed the program. The artists combined in a fine ensemble.

The Bach Choral Society of Chicago, now in its fourth season, at its concert last Tuesday evening at Orchestra Hall, established its right to be reckoned with as a choral body of genuine importance. The society has some eighty mixed voices. Under the direction of John W. Norton, a Bach-Mendelssohn program was presented which reflected much credit upon the chorus and the conductor.

The ambitious number of the evening was the "Passion According to St. John," which had not been heard here in its entirety before. The chorus sang it with good tone shading and excellent expression.

The soloists were George Hamlin, who was heard in the recitative and aria "Seht was die Liebe thut" from the sacred cantata "Ich bin ein guter Hirt," and also in the aria from the cantata, "Bide with us, Thou Saviour Dear." In both of these, Mr. Hamlin's style was noble and strictly formal, his vocal exposition of the music was artistic, and he scored a great success.

The other soloists were Mable Corlew Smidt, soprano; Edith Ayres McCollough, mezzo soprano; Helen Bright Bengel, contralto, and William M. Walter, basso. They were heard in the "Passion" music and also in the "Hymn of Praise," by Mendelssohn.

Some twenty-five members of the Chicago Symphony Orchestra played the accompaniments. Palmer Christian, organist, was heard in a brilliant performance of the G Minor Fantasia and Fugue by Bach, given as the opening number.

The Society of American Musicians, brought forth two young American artists at a joint recital at Fullerton Hall, Art Institute, last Friday evening. They were Carol Robinson, pianist, of Chicago, and William Preston Phillips, baritone, of Bloomington. Their program contained piano numbers by Brahms, Bach-Liszt, Dohnanyi, Chopin and several Chicago composers, and songs, by German, French and Bohemian writers, as well as a group by American song composers, including Watts, Cadman, Taylor, Carpenter and Busch. Gordon Campbell was the accompanist.

Jessie Mack Hamilton, soprano, assisted by Grace Keesler, accompanist, gave a song recital at her home last Sunday afternoon. A program of classic and romantic songs was presented.

Estella Neuhaus, pianist, was heard in a piano program at the Fine Arts Theater, last Monday afternoon. She played the first movement of the B Minor Sonata by Chopin, pieces by Cui, Youferoff, Liszt, Klein and Debussy and the "Islamey" Fantasia by Balakirew.

MAURICE ROSENFELD.

WOMEN IN CHAMBER CONCERT

Marked Success for Leginska, with Mead Quartet and Mrs. MacArthur

With the exception of Franz X. Arens's lecture on musical form, women were the performers in the fifth chamber concert of the People's Symphony Auxiliary Club at the Washington Irving High School, New York, on March 6. The chamber music organization offered was the Olive Mead Quartet, which was assisted by Mrs. John R. MacArthur, the popular New York pianist. The soloist was Ethel Leginska, pianist.

Mr. Arens devoted his enlightening talk to "The Rondo," and he asked his hearers to observe the various component parts of this form as illustrated by Miss Leginska in the last movement of Schumann's G Minor Sonata. The pianist played this Rondo with crisp clarity, and she further gave much pleasure in the Chopin E Major Etude and the Schulz-Evler Arabesques on the "Blue Danube," extracting the utmost musical beauty from the Strauss valse, with her fluent and temperately governed interpretation. She was forced to add Leschetizky's "Les deux Allouettes" and the Chopin "Butterfly" Etude. The effusive applause won on this, as on other occasions, by this English-born pianist showed the warm following that she has built for herself since taking her residence among us.

Refined and graceful was the presentation given the Beethoven A Major Quartet by Olive Mead and her associates, Vera Fonaroff, Gladys North and Lillian Littlehales. Mrs. MacArthur co-operated most ably and sympathetically with the quartet in the Dvorak Piano Quintet, op. 81, and showed the excellence of her own pianism. If the performance of the ingratiating Dvorak work was not marked by an abundance of verve and fire, it certainly was characterized by true intonation, good musicianship and well balanced ensemble.

K. S. C.

JANE NORIA IN IOWA

Soprano Obligated to Add Seven Extras in Oskaloosa Recital

OSKALOOSA, IA., March 7.—Jane Noria, dramatic soprano, assisted by her husband, G. P. Centanini, composer-pianist, gave a recital in the Penn College Course, on March 3, scoring decisively with a widely diversified program. Mme. Noria opened with an aria from "Cavalleria," followed by a fine French group. Mr. Centanini's three recently published Shelley lyrics were splendidly done. They are art works of a high order. The same author's "O Mariner" followed.

Schumann and Schubert were represented by some of their choicest songs. Mme. Noria concluded the printed program with a "Tosca" aria and was obligated to add seven encores.

Miss Hardeman on New England Tour with Mr. Chapman

Florence Hardeman, the gifted young American violinist, left New York on Monday, March 1, on a two weeks' tour of the New England states with William R. Chapman, conductor of the Rubinstein Club of New York and the Maine Festivals. Miss Hardeman replaced Valentina Crespi on this tour, the latter having been taken ill.

BUSONI HEARD IN NEW YORK RECITAL

His Bach and Liszt Playing Wins More Praise Than His Beethoven and Schumann

In the presence of a large audience which included such celebrated colleagues as Harold Bauer, Leopold Godowsky, Alexander Lambert, Ossip Gabrilowitsch, Mark Hambourg, Alberto Jonas, Ernest Schelling and many others, Ferruccio Busoni gave what was announced as his only New York recital this season on Saturday afternoon, March 7. The distinguished pianist had already appeared this year as soloist with both of New York's leading orchestras, at a Metropolitan Opera concert and at a private recital for the "Friends of Music."

Among contemporary pianists there is none that presents so enigmatic a problem as does Mr. Busoni. Recognized as one of the chief musical spirits of our time, a musician whose erudition ranks with that of the elect, his piano playing possesses qualities which would almost belie this erudition. That Busoni should be a Bach student is in keeping with his superb musicianship; that he should interest himself equally in Liszt contradicts it, especially when it is known that many of the Abbé-composer's unimportant works have been searched out by him, made ready for his own use, in some cases being recast and further adorned.

First in his program came his own settings of Bach's Prelude and Triple Fugue in E Flat and the "Capriccio on the Departure of a Well-Beloved Brother," the latter being program-music of the highest type, since even if there were no program it would still be music of the first order. These pieces he played as he can play Bach when he is in the vein. Colossal polyphony interests Mr. Busoni and he manages it as do few of his guild. His playing of the prelude was filled with poetry, and the two slow sections in the "Capriccio" were likewise done with that pure emotional feeling which Bach calls for and which makes his music the Alpha and Omega of the art.

The next two divisions of the program were devoted to Beethoven's Sonata in C Minor, Op. 111, and Schumann's "Fantasiestücke" respectively. No one will deny the dramatic character of the opening movement of this sonata, yet its dramatic nature is not enhanced by the impulsive erratic manner in which Mr. Busoni conceives it. He dashed into the *Allegro* at a tempo, impossible to maintain; and when he let it go there followed contrasts, quite out of the scheme, the second theme taken slowly and sentimentally, while the theme and its variations were so rapidly played that they meant little. Only in "Des Abends," "Fabel" and "In der Nacht" did he catch the spirit of the Schumann pieces. "Aufschwung" was made trivial by a tempo almost *Presto*; "Warum?" indifferently done with little or no poetic mood established; "Grillen" without fantastic feeling and over-accented, so that the characteristic accents, in which Schumann took so much delight, lost their effect completely.

Mr. Busoni apparently does not find miniatures as interesting as big canvases. A musician of his rank should do so, and thus it is truly disappointing not to encounter it in his performances. Six Liszt études after Paganini, "Tremolo," "Andante capriccioso," "La Campanella," "Arpeggio," "La Chasse," "Theme and Variations" and the Nineteenth Rhapsody comprised the final group. One can only marvel at the bristling, encompassing technic which Mr. Busoni displays in these pieces. He takes a delight in tossing them off as though they gave him no concern. Every bit of their pianistic glory was brought out and there was ringing applause after every étude.

A. W. K.

Alice McDowell and Vocal Quartet in Concert for Belgian Fund

BOSTON, Feb. 27.—Alice McDowell, pianist, assisted the Quartet of the Central Church on Newbury Street, on Thursday evening, in a concert in aid of the Belgian Relief Fund. Miss McDowell appeared twice on the program, playing numbers by Chopin, Schumann, Mendelssohn and Cyril Scott. Hers was an exhibition of clean-cut, musicianly and straightforward pianism. She interprets with a high degree of intelligence.

The quartet, consisting of Laura Littlefield, soprano; Katherine Ricker, alto; George Boynton, tenor, and Herbert W. Smith, basso, sang Cadman's cycle, "The Morning of the Year" and miscellaneous solo numbers. Mr. Boynton, a product of the Arthur J. Hubbard studios in this city, gave a compelling delivery of the "Celeste Aida," sung with fervor and good tone quality. Mrs. Littlefield gave much pleasure in the cycle solos and in her exquisite singing of Henschel's "Spring Song." Owing to throat trouble Miss Ricker was obliged to omit her solos. Raymond C. Robinson was the accompanist.

W. H. L.

MR. WILLIAMS'S TRIUMPH

His Art Transforms Cordiality into Enthusiasm in Lincoln, Neb.

LINCOLN, NEB., March 7.—Evan Williams, at his first appearance in this city in the Oliver Theater on Tuesday, was greeted by a large, cordial audience. Before the Welsh tenor had sung one-quarter of his program the cordiality had changed to admiration, which soon mounted to hearty enthusiasm.

Mr. Williams's program was just "heavy" enough to make patent his gifts as an oratorio singer. In his lighter offerings, the tenor was equally happy. Encores followed each of his five groups and Mr. Williams was given an ovation after the concert. He was obliged to explain that he had sung for six nights in succession and that fatigue made it impossible to grant all the requests for extras. T. Vernon Williams was a capable accompanist.

Mme. Calvé Makes Successful Début in Vaudeville

Mme. Emma Calvé made her first appearance in vaudeville on March 1 at the Palace Theater, New York. She was to have appeared there the previous week, but illness caused her to postpone the engagement. She sang brilliantly and was tumultuously applauded. Her numbers were "Le Mysli," from David's "Perle du Brésil," Déroutède's "The Trumpeter" and the "Habanera" from "Carmen," which latter naturally was the most popular. She added the "Suwanee River" as an encore.

THUEL Burnham's Tour



Boston Recital, Steinert Hall, February 9, 1915.—Mr. Burnham has a virtuoso's technical equipment, strong wrists and fingers, authority, fire, and he has finer qualities. His tone is beautiful; he sings a melody. Above all he plays with conviction and enthusiasm which are contagious.—Boston Post.

The pieces were brilliantly played; they had a fresh sound because of the artist's individuality and particular schooling. They were decidedly successful in execution, in phrasing, in expression, in tone and everything else that a player is judged by. According to the usual standards of his profession he carried off high honors.—Boston Monitor.

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MUSIC AND THE PARIS COMMUNE

New Light on an Old Chapter in the City's Art Life—Part that Pugno and Selmer Played in an Attempt to Realize Ideal of a Republic of Art and Letters—A Momentous Concert that Never Passed the Dress Rehearsal Stage—The Dirge of the Commune

By AMELIA VON ENDE

IDES of March—days sacred to the cause of freedom ever since that classical revolt against Roman imperialism which has inspired the poets and the orators of the world! There is something about a March wind that suggests revolt—and have we not had within the last century the March days of 1848 and those of 1871? Tumultuous, turbulent, they were; but so is the stream that breaks the bondage of ice, bids Winter be gone and heralds the advent of a new Spring.

It was during the ides of March in the year 1871 that a group of political and social reformers in Paris established what was called the "Commune." How the March wind blew into every corner of the city and made the dust whirl in the sacrosanct halls of the municipal authorities and venerable spiders leave their cobwebs and scurry to safety! Into the temples of science, art and letters it swept with a sovereign disregard for superannuated dignitaries and ushered in a new régime, the reign of youth and talent. For even when its material existence has hung in the balance, Paris, ever pulsating with life, seething with ideas, has never lost sight of intellectual issues, and every revolution in that city of cities has been supplemented by a significant upheaval in the world of arts and letters.

A thorough house cleaning was undertaken by the government of the Commune during those days of March. The tales of terror that found their way into the newspapers were only the lurid lights daubed upon the picture of that eventful period by outsiders who had no knowledge of the history and no understanding of the meaning of that revolution. The story of the initiated and sympathetic onlooker did not agree with

the so-called approved and authorized chronicle of those sixty-four days. From such an onlooker did the writer hear the story of how the Commune had meant to inaugurate a new period in the musical life of Paris.

A German nobleman he was, who had broken with the traditions of his family,



Raoul Pugno, the French Pianist (above), and Johan Selmer, the Norwegian Composer, Leaders in the Musical Season of the Commune

turned away from the diplomatic career open to him, studied music in Milan and Leipzig, philosophy and belles-lettres at the Sorbonne and was living the life of a free lance. In his apartment in Paris met artists, musicians and writers, of that broad outlook upon humanity that knows no national or other borderlines. Johan Selmer, the Norwegian composer, whose distinguished appearance, musicianly attainments and mercurial temperament had made him something of a lion in society; Raoul Pugno, then a youth of nineteen only, but remarkable alike for his beauty and for his supreme indifference towards anything not immediately connected with his art; Pinard, a poet of the Baudelaire circle, and others went there to discuss the problems of the day, to read and play their works.

A Republic in Art

One evening Régnard, a young doctor of medicine, who had been appointed secretary of the Comité de Sureté Générale, was the guest and fired the enthusiasm of the young men by telling them how the government intended to realize the ideal of a republic of letters and art. The official philosophy, literature, music and art of the Second Empire were to be banished and the young generation was to have a hearing and a voice in the new Paris. When, in the course of the evening, Selmer played his "Scène Funèbre" and Pugno selections from his "Hymne aux Immortels," to words by Victor Hugo, Régnard was

deeply impressed, pronounced these words worthy expressions of the spirit and the time and decided that they should have a hearing at a concert under the auspices of the government. Within a week he arranged a musicale at his own rooms in the Préfecture de Police. It was a strange setting for the inauguration of the musical season of the Commune, for in those very rooms had the debauched functionaries of the Second Empire celebrated some of their notorious orgies. A remarkable group of men and women responded to his invitation. Raoul Rigault, one of the most conspicuous figures of the Commune; Edmond Lévraud, chief of the first division of the Préfecture; Vaillant, officer of Public Instruction; Pugno, Selmer and their German friend and that most interesting couple, General Eudes and his wife, were among the guests. Mme. Eudes was a young woman of unusual beauty and charm and it was difficult to imagine her having fought at the side of her husband before the walls of Paris during the German siege.

The conversation was that admirable ensemble of serious reflections and informal *causeries* of which the French are unparalleled masters. It soon, however, centered about the plans of the government. Vaillant had brought with him the famous manifesto of the painter Courbet, who was a leading member of the Department of Fine Arts. It contained that significant passage which read:

"We want the free development of art, untrammelled by guardianship on the part of the government, unhampered by any privilege; we want equal rights for all members of the federation of artists and the protection of the dignity and the independence of every individual artist by a committee, elected by the general vote of all the artists."

On hearing this declaration, a reorganization of the department of music was immediately suggested. The Conservatory and the Opéra were no longer to be directed by office seekers like Perrin, the omnipotent, who had at heart only his personal ambition and advancement. Selmer and Pugno again roused the enthusiasm of the audience by playing excerpts from their works and the latter was especially singled out by Mme. Eudes as her protégé. The concert at which the young composers were to be introduced to the large public by having their works performed by the best orchestra and the best chorus in the city, was to establish a landmark in the history of music in Paris.

Pugno the Concert Director

This was the beginning of the musical season of the Commune. Private musicales had hardly been interrupted, especially the Friday evenings at the home of Lévraud's mother, where the best performers were wont to gather to play the chamber music of Brahms, Saint-Saëns, Raff and Svendsen, then considered representatives of the modern tendencies. Soon a series of regular concerts and dramatic performances began at the Tuileries, and Henri Littolf planned concerts at the Théâtre Lyrique. Raoul Pugno was appointed director of the concert at the Opéra, which was to be for the benefit of the wounded of the Commune and the musicians of Paris. His struggles with the recalcitrant Perrin ended with the latter's dismissal, as suggested by the following announcement in the official journal of the Commune, dated May 9:

"Whereas, notwithstanding the present crisis art and artists should not suffer:

"Whereas, Citizen Perrin, director of the Opéra, has not only done nothing to alleviate the situation, but has even placed numerous obstacles in the way of a national performance, to be given under the auspices of the Comité de Sureté Générale for the benefit of the wounded and the musicians of the Commune.

"Be it herewith ordained:

"Art. I. That Citizen Perrin be dismissed.

"Art. II. That Citizen Eugene Garnier be temporarily appointed director of the National Theater and the Grand Opéra in place of Citizen Perrin.

"Art. III. That a committee be appointed to watch over the interests of music and musicians, this committee to consist of the Citizens Cournet, Régnard, Lefebvre-Roncier, Raoul Pugno, Edmond Lévraud and J. Selmer."

The reorganization of the Opéra was promptly followed by that of the Conservatory, whose head, Auber, had died

in time to escape the humiliation of dismissal. Auber's successor was Salvador Daniel, a musician of unusually thorough scholarship and a viola virtuoso of rare attainments.

The Dress Rehearsal

So much being accomplished, preparations for the concert were pushed with the energy of youth. Georg Hainl, the conductor of the opera orchestra, was summoned to his post. Berlioz, the long neglected, of whose works the library of the opera at that time contained not a single score, had the initial number on the program, which read:

Overture: "Carnevale de Rome," Berlioz; "Hymne aux Immortels," Pugno; Second Act from "La Juive," Halévy; "Scène Funèbre," Selmer; "Patria," Beethoven; Scène, Litolff; Second Act from "Don Giovanni," Mozart; "Vive la Liberté," Gossec.

The date decided upon was May 22, the birthday of Wagner, who had a great following in the young generation and who, as they remembered, had in 1848 been also fired by the wind of the ides of March.

The dress rehearsal on the evening of May 21 was like a gala performance. Most of the members of the government were present; there was the glitter of uniforms and the frou-frou of silk gowns. A host of music lovers had turned out and a large contingent of the curious crowded the foyer. Soloists, chorus and orchestra did admirable work and the two young composers to whom this occasion meant the consummation of ambitions long cherished, were transported with joy. Selmer's "Scène Funèbre," with its grave rhythms and sombre tunes stirred the audience profoundly. Not a heart in the vast assembly that was not moved by the solemn themes, broken into by strident dissonances; but no one suspected that this was the dirge of the Commune. For even while the strains of this music rang through the building, the Versailles had entered Paris and in a remote part of the city the pavement echoed with the march of troops.

The End of the Dream

Early the following morning Selmer had just opened his door to his German friend and neighbor, both eager to discuss the memorable rehearsal, when Pugno rushed up the stairs to the hospitable attic, exclaiming: "All is lost! Paris is taken!" He was followed by Mme. Eudes, who would go neither to death nor to exile without bidding farewell to her young friend. The parting was brief. Selmer and Pugno hurried to the Opéra to get their manuscripts. The day was one of precipitate departures and unexpected arrests. On the evening which was to have signalled the beginning of a new era in the musical history of Paris, the deafening din of artillery echoed through the streets and the sky was rent with the flash of explosions.

Within a few weeks the inaugurators of the new republic of arts and letters were scattered in all directions. Régnard, Lévraud and Mme. Eudes escaped to foreign countries. Selmer went back to Norway, married, wrote works of varying merit, but never again reached the fervor and the beauty of the "Scène Funèbre" inspired by those March days. Pugno became a performer of unusual personality. The lissome youth was not recognizable in the circumference of the man, but he carried his splendid head well upon his shoulders and only three years ago in Paris played the "Emperor" Concerto of Beethoven in truly imperial style. The German idealist who shared the friendship of these men of rare caliber, did not remain in Paris after the defection of the Commune; nor did he return to Germany, then in the unwholesome delirium of an easily won victory. He went to America, where he was promptly naturalized and became a true citizen of the republic in which he recognized the possibility of better things than the European monarchies held even in those days, and a fairer prospect for the realization of the ideal which all great dreamers of the world have cherished—the brotherhood of nations.

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A SONATA RECITAL OF FINE QUALITY

Herbert Fryer and May Mukle
Offer Music by Brahms,
Boccherini and Chevillard

For the second of their sonata recitals in the Bandbox Theater, New York, last Sunday evening, May Mukle and Herbert Fryer offered a program composed of Brahms's F Major Sonata, for 'cello and piano, Boccherini's 'cello Sonata in A, Percy Grainger's arrangement of a "Sussex Mummers' Christmas Carol," an "Old English Melody" arranged by Mr. Fryer, and a Sonata in B Flat, by Camille Chevillard. The noted English 'cellist and pianist are ideal ensemble players and a subtle quality of artistic sympathy and keen mutual understanding pervades their work. Few artists so capable in solo playing as these are so thoroughly dependable in encompassing the most delicate requirements involved in a finely adjusted performance of compositions calling for the subordination of individual strength to a sensitively balanced community of musical forces.

In nothing did Miss Mukle and Mr. Fryer shine to better advantage than Brahms's finely inspired Sonata which calls for intensity of lyrical expression no less than decisive feeling for the beauty of its architectural lines, and the artist rose to heights in delivering the nobly conceived *Adagio*. Despite the dampness Miss Mukle's playing had its usual purity of tone and exactness of intonation. The feature of the second part of the program was Mr. Grainger's transcription of the splendid Sussex Carol, a broad melody in the nature of a Choral, richly harmonized in the piano and voiced by the 'cello with effective double stops. So great was the enthusiasm aroused by this number that the artists found it necessary to repeat it. Mr. Fryer's excellent transcription of another English melody also deserved the honor of a second hearing even though it did not get it.

Chevillard's Sonata is an interestingly written work, though of no particular individuality or engrossing characteristics of invention. Typically French, it has a certain inescapable distinction to be found even in the lesser French "kappellmeister" conceptions. Chevillard appears to be at one point in the shadow of César Franck and at another under the edge of the Debussyan cloud. But if not specifically important the Sonata was worth a hearing and the two players gave their best to its interpretation.

H. F. P.

MASTERS OF "LIEDER" ON CULP'S PROGRAM

Singer Gives Delight in Concert
Devoted to Schumann and
Brahms

Two masters of lieder composition, Brahms and Schumann, occupied the entire program of Julia Culp's second intimate song recital at Aeolian Hall, New York, on the afternoon of March 6. Both in the well-knit arrangement of the program and in the unfailing beauty of its interpretation was the occasion one of continual delight.

The major share in the proceedings went to Brahms, for the noted mezzo-soprano not only sang six of his settings of "Volkslieder" and a group of five separate songs, but she added further Brahms lieder, "Vergebliches Ständchen" and the "Wiegenlied." These latter formed part of the customary after-math, while after each group the singer was given some six or seven recalls.

Of the Brahms folk-songs the audience singled out for special approval

Mme. Culp's poignant delivery of "Es steht ein' Lind" and her "Erlaube mir, fein's Mädchen," while she achieved the sombre climax of "Schwesterlein" with telling effect. With the exception of "Der Schmied," her later Brahms group was composed of rather infrequently sung works. In "Meerfahrt" she brought out the "Trostlos" with particularly potent intensity, and the audience lavished applause on her for the charm of her "Therese" and "Sandmännchen."

Schumann was represented by his "Frauenliebe und Leben." In this cycle Mme. Culp aroused deep admiration for her deeply felt presentation of this woman's "love and life," from the buoyancy of the singer's "Er der Herrlichste von allen," through her tender "Süßer Freund, du blickest" to the desolation of her final "Nun, hast du mir den ersten Schmerz gethan." The large number of prominent musicians in the audience again showed that Mme. Culp's performances have become an exemplar for New York in the field of lieder singing.

The accompaniments of Coenraad v. Bos were played in a perfect manner that won due recognition both from the singer and from her audience.

K. S. C.

Leonard Borwick, the pianist, is a member of the Borwick family that has amassed wealth through the manufacture of baking powder in England.

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HUSBAND AND WIFE CO-WORKERS AS COMPOSER AND PLAYWRIGHT

Herman Sandby, Principal 'Cellist of Philadelphia Orchestra, Has Written Illustrated Music for Several of His Wife's Dramas—His Notable Career as Concert and Recital Artist in Europe and America

PHILADELPHIA, March 6.—When he appeared as soloist with the Philadelphia Orchestra recently, Herman Sandby, the principal violoncellist of that organization, played upon the \$10,000 'cello which he purchased in Paris last Summer, and which is indisputably one of the finest instruments of its kind in existence.

"Yes," said Mr. Sandby, as he chatted with the MUSICAL AMERICA representative at his home a few days ago, "that is what I paid for my new 'cello. At least it is new to me, though it was made in 1742 and is a genuine Montagnana. A large sum? Oh, yes; but then such an instrument really is beyond price, and to me it is invaluable."

That Mr. Sandby was able to pay \$10,000 for his instrument speaks of itself for the success of an artist who, as the youngest of eleven children, and losing his father at the age of eleven, was compelled to depend almost entirely upon himself for means to make a name in the world of music. Mr. Sandby, who was born in Denmark, studied for five years at the Frankfurt Conservatory, under Hugo Becker, and made his debut in Berlin at the Sing Academy with the Philharmonic Orchestra in 1905, with pronounced success. Going from Berlin to London, he gave a series of recitals in Bechstein Hall, under the patronage of Queen Alexandra, and at once won a place in the front rank of the world's cellists. Subsequently he made several successful tours through England, Scandinavia and Germany.

It was his desire to have his Summers free for composition that led Mr. Sandby to accept an offer to come to America as principal 'cellist with the Philadelphia Orchestra. He has been the soloist with that organization at many concerts in this city, Washington, Baltimore, Cleveland, Akron and other places, in addition to his regular work with the orchestra. Most of his spare time is given to composition and several of his works have already won favorable notice. One of these is the score to a play, "The Woman and the Fiddler," by Mrs. Sandby, which was produced here with success several years ago. Excerpts from this composition, in the form of a suite, were played by the orchestra at one of its recent pair of Friday afternoon and Saturday evening concerts in the Academy of Music.

It is in Mr. Sandby's philosophy that the best things of life come of themselves—that they "just happen." For instance, he relates that it was purely accidental that Wassili Safonoff happened to go to one of his recitals in Copenhagen, and was so much pleased with his playing that at the close of the program he asked for the repetition of some of the pieces of Schumann, and himself sat down at the piano and played the accompaniment to them. Another surprise was the command which came to the young Danish 'cellist to play at Buckingham Palace, and at another time the



Herman Sandby, Principal 'Cellist of Philadelphia Orchestra, and Mrs. Sandby. The latter as poet and playwright has inspired a considerable number of her husband's compositions, and she has also served as his accompanist in recitals.

receipt of a telegram from Queen Alexandra, asking him to go to Her Majesty's Summer palace and play his Scandinavian folk-song settings for her and the Empress Dowager of Russia. Still greater was the surprise when King Christian X, of Denmark, honored the Sandbys by a personal visit at their home in Denmark last Summer, inviting Mr. Sandby to play before President Poincaré of France, who was to be the royal guest of Denmark. Equally rare and beautiful were Sandby's associations with Grieg and Svendsen, whom he won as friends at the first meeting. When Grieg went to London for the festivals to be given to him he asked to have Sandby's string quartets played and praised them highly. To the 'cellist Svendsen once said: "You are the embodiment of all that I love in this lovely little Denmark, which has been my second home."

Mrs. Sandby, while also a musician, having acted as her husband's accompanist at many of his recitals in the leading European centers, and playing many of the famous sonatas with him, has for some time devoted herself almost exclusively to her work as author and reader. In addition to her play, "The Woman and the Fiddler," which is a poetic presentation of some of the Norwegian legends, Mrs. Sandby is also the author of "Hans Christian Andersen," a play founded upon the life of the famous writer of fairy tales, of which she

has given several readings, and of "The Wild Hunter," a drama of Danish legendry. Both of these have illustrative music by her husband. She has also written a modern drama, "The Hand that Counts," a play of artist life in London; "Only One Door," a study in higher feminism, and "The Star Gazer," her only American play, an embodiment of the philosophy of regeneration. She is the author of about two hundred poems in English. To perfect herself in the English language Mrs. Sandby attended Columbia University, where she took special courses in psychology and philosophy. Many of her poems have been set by Mr. Sandby, whose characteristic Scandinavian music, in both songs and instrumental pieces, is attracting much attention. A. L. T.

CONCORD'S MUSIC FESTIVAL

Oratorio Society Presents Distinguished Soloists in Series of Four Concerts

CONCORD, N. H., Feb. 20.—The annual festival of the Concord Oratorio Society was held on Wednesday and Thursday of last week, both afternoon and evening, enlisting the services of Mrs. Caroline Hudson-Alexander, soprano, of New York; Mrs. Helen Allen Hunt, contralto, of Boston; Lambert Murphy, tenor, of New York; Willard Flint, bass, of Boston; the Boston Festival Orchestra and Ada M. Aspinwall, of Concord, accompanist. Emil Mollenhauer, of Boston, was the conductor.

There were orchestra selections and solos by the artists on each afternoon, a miscellaneous program Wednesday evening and on Thursday evening the Manzoni Requiem of Verdi was given by soloists, orchestra and chorus.

From an artistic standpoint it was one of the most successful festivals ever held by the society.

MR. BAUERKELLER HEARD

Violinist Shows Gifts in Musicales at New York Studio

Rudolph Bauerkeller, head of the violin department of the Skidmore School of Arts, Saratoga Springs, N. Y., made his first recital appearance in New York on February 28 at the studios of Mrs. Rozel Oertle Butler. The violinist played several groups, including the Pugnani-Kreisler "Prelude-Allegro," Schubert's "Bee," "Meditation" from "Thais" and Tartini's "Devil's Trill" Sonata. In the "Devil's Trill" Mr. Bauerkeller gave a masterly performance. In all of his playing Mr. Bauerkeller showed a technique of high development, a broad tone of much beauty and intelligence of interpretation.

Mr. Bauerkeller was assisted by two other artists, Mme. Kalna, dramatic soprano, who displayed considerable histrionic ability in "One Fine Day" from "Madama Butterfly" and Karl Theodore Saul, who officiated at the piano, both as accompanist and soloist. Mr. Saul has a finger stretch of thirteen white keys.

W. F. U.

Cologne's general musical director, Wilhelm Kes, has been invited by the German Military Governor of Brussels to arrange a special concert in the Belgian city.

BUFFALO'S APPLAUSE FOR KUNWALD'S MEN

Cincinnati Orchestra Again Achieves Pronounced Success—Gabrilowitsch Soloist

BUFFALO, March 3.—Yearly visits of the Cincinnati Orchestra, under the direction of Dr. Ernst Kunwald, have become pronounced factors of the Buffalo music season. Tuesday evening, March 2, marked the third appearance here of this admirable organization and a large audience was present to welcome it.

Dr. Kunwald presented a program of pronounced musical value. It contained the "Eroica" Symphony of Beethoven; Piano Concerto, No. 2, C Minor, Op. 18, Rachmaninow; Suite for Orchestra, Op. 19, Dohnanyi. The interpretation of the symphony was admirable. True to his prestige as a Beethoven conductor, Dr. Kunwald made of its performance a labor of love. He was recalled many times, and had his men share the applause with him.

The line of demarcation between the Beethoven Symphony and the Dohnanyi Suite is deep, yet in the interpretation of the latter number Dr. Kunwald brought to bear all the resources of his art and made it glow and sparkle like a jewel. Its success with the audience was immediate and, although it was the last number and the hour was late, the audience again called Dr. Kunwald out several times.

Ossip Gabrilowitsch gave a masterly performance of the Rachmaninow Concerto. An absolute sense of proportion, loveliness of tone and poetic feeling marked his interpretation. It was a great musical utterance. Dr. Kunwald gave the pianist admirable support.

Mr. Gabrilowitsch was obliged to respond to the insistent demand of his auditors by playing very beautifully a Chopin Waltz as an encore.

This concert was the last for this season of Mrs. Mai Davis Smith's very successful subscription series.

F. H. H.

Work of Conductor Hershey Sung by His Y. W. C. A. Chorus in York, Pa.

YORK, PA., Feb. 27.—The chorus of the Young Women's Christian Association delighted a large audience in its initial concert last Tuesday evening in the York High School auditorium. The program was a varied one and was made up of a number of the standard works of old masters. A feature of the program was the solo and chorus, "Up the Dale You Softly Wander," composed by U. H. Hershey, director of the chorus. The chorus contains thirty-nine voices, among them quite a number of York's prominent vocalists.

G. A. Q.

In the annual concert of the Potsdam Normal Orchestra at Potsdam, N. Y., on February 27, the orchestra was assisted by Ellen Snyder, soprano; Barbara Maine, contralto; Arthur Hawkins, baritone, and the Phoenix Club. Richard M. Tunnicliffe was the conductor.

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FLAWS IN MUSIC SYSTEM OF AMERICA'S PUBLIC SCHOOLS

Specific Remedies: Instruction in Instrumental Music and Teaching of Musical Appreciation Through Mechanical Instruments—Constructive Progress Toward Country's Artistic Ideal

By EMMANUEL D. KING, A.M.

NO criticism of a hostile nature has a real value unless connected with it there is an attempt at an improvement over such conditions as were attacked. In the forthcoming suggestions, as indeed in the criticisms of the previous article, the writer lays no claim to originality, but has merely noted the experiences of many others, besides himself. If it is admitted, and even the most prejudiced person may do so with consistency, that there are many glaring faults in the present methods of teaching music in the public schools, the result should be to examine into some mode or modes in which these defects can be remedied, or, in the last analysis, to find a fitting substitute for that system which was found wanting.

As was remarked in the last article, over emphasis is brought to bear upon the instruction of purely vocal music in the public schools. Such a method is to be criticized because it excludes the pupil from a desirable acquaintanceship with the many great works written in other forms—that is, instrumental music. If we are to improve our present methods of presenting music to school children, it is no more than reasonable to expect that they be taught how to play as well as how to sing. This is not so impractical as it seems; indeed it should be gladly noticed that there is a growing tendency, especially in the West and very recently in New York City, partially to supplement vocal instruction with instrumental. Such a plan should meet with the heartiest approval of all those interested in the subject, for it will result in a beneficial widening of the knowledge of music among the children.

Right of Every Child

Every child who so wishes should have the opportunity of learning to perform on some musical instrument. If more

people would become interested in this scheme we could make our country beyond question the foremost musical nation in the world. It might have the most far-reaching influence upon the latent musical genius of the country, and bear directly upon the founding of a national school of music. Surely any plan that has within it the possibilities of resulting in this fashion is not impractical. Therefore let us work to the accomplishment of this important and noble task.

Before the unhappy war in Europe broke out, there was a movement afoot in Germany to improve public taste in music by the founding of a number of public musical schools throughout the country. Unfortunately the war intervened and this glorious project was lost in the shuffle, together with many other worthy plans for the future. It is a pity that mankind lost the advantages of such a far-reaching experiment. Nevertheless it is interesting to notice that there was a necessity for such a movement in Germany, and that its leaders intended to develop good taste in music through the founding of such schools.

The main object of this new idea was to educate the young in the appreciation of music, and the means to be employed were instruction in piano, string and wind instruments. If this method is compared with what is being done in our public schools, the deficiencies of the latter will make themselves more or less apparent. It is all very well to wave the Star-Spangled Banner and make the eagle scream, but let us not become altogether blind to our faults. In conclusion of this matter let it be stated firmly that there is great need for instrumental music in the schools, and the children are entitled to have it.

Neglect of Appreciation

While it is only just to acknowledge that there is beginning to develop a tendency which has for its purpose the introduction of public instrumental music into the public schools, still it must be remarked that the most important branch of popular music training is practically altogether neglected—I speak of the study of music—appreciation itself. There is something wonderfully absurd in the avowed purpose of schoolboards to develop musical appreciation without taking the first step to develop this same appreciation. The music syllabus of almost every city school system, which contains the study of the art, will claim that the main purpose of music instruction in the schools is to foster good musical taste. By way of proving this point the study of the voice is introduced.

Now vocal music is one thing and music appreciation is another, and while it is true that an acquaintanceship with vocal music may help to develop a taste for music in other forms, still it by no means constitutes the whole of music appreciation. Instead of singing vocal exercises or more or less familiar songs exclusively, the child should enjoy the vastly more important opportunity of listening to the best music repeatedly, and the explanation of the same by competent instructors. If this were the cur-

rent method in public schools, popular music instruction would fulfill its mission and justify itself.

Vocal Training a Makeshift

In days gone by, when there were but few facilities for bringing music to the class-room, there was perhaps some justification in utilizing exclusively the only medium possible for the production of music—that is, the voice. But now that conditions are so vastly different, it is superfluous, to say the least, merely to train the voices of school children. With the many mechanical appliances for reproducing the best music in all forms, as played by representative artists, there is no reason why the old makeshift of vocal training should be indulged in any longer. It has outlived its period of usefulness, and something which is more efficient, now at hand, is ready to take its place. I am a firm believer in "canned music," since it is through it that the great mass of the people can be made acquainted with the great masterpieces in the art. Without such mechanical appliances this would be impossible to the same degree.

It is incredible that such a great advantage which these mechanical instruments possess should be neglected in the schools for what has now come to be an inefficient and antiquated method. Every school should have at least one instrument of this sort, with a complete collection of records. We could then see how much children would be interested in music. Through listening to good music, well and interestingly explained, the children will grow to develop that desirable attitude towards serious music, which will bring them at a more mature period in their lives, into the concert rooms and opera houses. Most children are fond of good music, but merely lack the proper training in listening to it. Let the schools give them every possible opportunity of listening to this music, which is made more feasible through the employment of the mechanical appliances alluded to, and the problem of improving musical taste in this country will become a simple one.

Growth Rests on School Music

In conclusion, let it be remarked that the present method of teaching music in the public schools can be improved on along the lines alluded to above, and in other ways, doubtless. That the musical destiny of this country depends to a great degree, at least as far as the great bulk of the people is concerned, upon the proper way of presenting music in the schools is not open to question. Such a great percentage of children depend upon the schools for all their music instruction that it seems foolhardy not to exert every possible effort to make them interested in the art during their days of tutelage, so that they may maintain this interest for the rest of their lives. Not even the most ardent well-wisher of the present system can say that much for it. If music is presented in its broadest and most enduring aspects, who shall say as to the progress this country will make in music in the future? A nation of music lovers is a worthy ideal; let us set our feet in that direction which will most surely attain that ideal.

Important Church Position for Marie Morrissey

Marie Morrissey has been engaged as leading contralto of the Fifth Avenue Presbyterian Church, one of the most important church positions in New York. Within two years Mme. Morrissey has established herself as one of the most popular concert and oratorio contraltos in New York, and in addition to her concert appearances and phonographic

work has lately been giving several appearances for charity and has likewise been coaching for opera. One of Mme. Morrissey's most interesting appearances during the Winter was a short recital for 2,000 boys of the DeWitt Clinton High School, New York. The singer was accompanied in several of her numbers by the excellent school orchestra, organ and piano, and by way of reciprocity the boys sang Handel's Largo.

Evan Williams Sings Before Large Audience in Utica

UTICA, N. Y., March 1.—Evan Williams, the tenor, sang before a large audience in the armory on Friday night. He was accompanied by his son, Vernon Williams. Local music critics devoted columns to enthusiastic reviews of Mr. Williams's style of singing, his voice and his interpretations. The program included:

"Flower Song"—Carmen, Bizet; "The Pride of Youth," Charles Seegar, Jr.; "Ev'ry Kiss a Song," Massenet; "The Youth's Departure for War," Sidney Homer; "From the Land of the Sky Blue Water," "The Moon Drops Low," "Cadman," "Dear, When I Gaze," Rogers; "A Spray of Roses," Wilford Sanderson; "Inter-Nos," MacFayden; "Your Kiss Beloved," Chas. Burnham; "A Song of the Sea," Riker; "The Pipes of Gordon's Men," Hammond; "The Cross," Harriet Ware; "Israfel," "Invictus," Bruno Huhn.

Another New York Recital for Leginska

Ethel Leginska, the English pianist, who has appeared seven times as soloist with the New York Symphony Orchestra this season, scoring a marked success each time, will give a second New York recital in Carnegie Hall on Friday evening, March 19. When the first recital was given by this artist Aeolian Hall proved far too small and accordingly New York's largest concert hall has been secured.

Full Privileges of British Copyright Laws For American Composers

Full copyright privileges in Great Britain are now assured American composers and dramatists according to orders just issued in the name of King George. The United Managers Protective Association has been informed through the State Department at Washington that Americans will receive the same privileges under the British copyright laws that citizens of Great Britain and her colonies are accorded. This means that American composers can now produce in England operas and instrumental music without having to go through the formality of publishing their works there in book or pamphlet form.

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TWICE APPEARS AS SOLOIST IN PLACE OF CARL FLESCH



Evelyn Starr, the Canadian Violinist

Evelyn Starr, the Canadian violinist, recently appeared before the Chaminade Club of Brooklyn in the place of Carl Flesch, the eminent Hungarian virtuoso, with great success. This week at the Hotel Astor Miss Starr again appeared in place of this celebrated artist at the fifth afternoon musicale of the Mozart Society. Christine Miller, contralto, and Horatio Connell, baritone, also sang at this concert.

TWO EVA MYLOTT SUCCESSES

Contralto Welcomed in Concerts at Fall River and Brooklyn

Eva Mylott, the Canadian contralto, completed her February engagements with a concert in Fall River and an appearance at the Academy of Music in Brooklyn.

In Fall River, Miss Mylott sang with Rita Narelle, pianist, and Oscar Wasserberger, violinist, both of whom scored successes. Miss Mylott, who was heard in arias and groups of songs, displayed a contralto of much power and good quality, and succeeded in winning the complete approval of her audience. In a concert in Brooklyn in honor of Robert Emmet, Miss Mylott sang a group of four German songs and a group of Irish songs. Her singing was so cordially received that she was compelled to give a double encore.

HUNTINGTON CHORAL CONCERT

Notable Triumph for Florence Hinkle in West Virginia Event

HUNTINGTON, W. VA., Feb. 28.—The Huntington Choral Association, Alfred Wiley, director, gave its second concert this season before a good sized audience in the remodeled Marshall College Auditorium on February 23. Florence Hinkle, the soprano, was the principal soloist. Miss Hinkle is a great favorite in this city, although she had previously been heard here only once. She strengthened her influence with every music lover on this occasion, singing exquisitely the

"Ave Maria" from Bruch's "Cross of Fire," *lieder* by Schubert and Hermann and songs by Leoncavallo, A. Goring Thomas, Coleridge-Taylor, Loepke, Homer and Ward-Stephens. Her ovation was one of the most remarkable witnessed here since the Choral Club's inception.

Alfred Wiley, basso, sang the "Calf of Gold" aria from "Faust," some shorter numbers and collaborated with Miss Hinkle acceptably. He also led the chorus in stirring deliveries of the Triumphant March from "Aida," Bartlett's "A Dream" (sung *a cappella*) and the "Hallelulah" chorus from "The Messiah." The last named was sung thrillingly. Mrs. Helen T. Laubon accompanied in a satisfactory fashion.

COMPOSERS PLAY WORKS FOR "THE BOHEMIANS"

Godowsky, Rubner and Kernochan Appear Before New York Club, with Messrs. Kaufmann and Harris

The regular monthly meeting of "The Bohemians" occurred on Monday evening, March 1, at Luchow's, New York, a "Composers' Evening," devoted to the works of two local musicians, Cornelius Rubner and Marshall Kernochan and a visiting composer-pianist, Leopold Godowsky.

The Rubner work, a Concerto in G Minor, Op. 30, for the violin, was played by Maurice Kaufmann, with the composer at the piano. It is a serious composition, cast in three finely proportioned movements, the *Andante con espressione* being admirably conceived. Professor Rubner, whose activities as head of the department of music at Columbia University give him but little time for composition these days, received ringing applause at the close of the work, which he generously shared with Mr. Kaufmann, who played it capably.

For his songs, a Folk Song to a fine Henley poem, "Lilacs," "A Serenade at the Villa" and "We Two Together," Mr. Kernochan had the artistic aid of George Harris, Jr., the tenor, who though indisposed sang splendidly. Mr. Kernochan's songs are the expression of a gifted musician who writes naturally and spontaneously. Melodically all four songs are worthy and their harmonic interest is also considerable. Singer and composer were received with enthusiasm.

Mr. Godowsky performed his Sonata in E Minor for the first time in America on this occasion. Alfred Hertz and a group of pianists, members of the club, sat about him as he played the work, watching the printed score with great interest. Mr. Godowsky's creative gifts as evidenced in this formidable work did not strike fire. The sonata is a very long work, lasting some fifty minutes, in five movements, the last movement in four divisions. There are fine moments in it, especially the *Larghetto Lamentoso*, and though the whole work shows a splendid mastery of the technique of composition it is not the music of an inspired creative spirit. In it are contained all the problems which a modern pianistic technique revels in solving and in the conquering of these Mr. Godowsky was successful. He was acclaimed at the close of the sonata.

A. W. K.

Albert Spalding was heard recently at the St. Francis, San Francisco. He played a rare program and his audience of violinists received him with tremendous enthusiasm.

CONTINUED SUCCESSES FOR MANHATTAN LADIES' QUARTET



Members of Manhattan Ladies' Quartet Leaving New York for a Tour

CONTINUING its successful concert tour, the Manhattan Ladies' Quartet appeared auspiciously in a recent concert at the Eliot School, Newark, N. J., with Lillian Jeffreys Petri, pianist. The quartet comprises Irene Cumming, Isabel Thorpe, Grace Duncan and Anna Winkopp, and they were praised highly for their work both as soloists and in ensemble. Their quartet offerings were Schumann's "Schwirrend Tamburin," Reichardt's "Hoffnung," "Two Clocks" by James H. Rogers, "Persian Serenade" by Matthews, Hawley's "The Sweetest Flower," Renger's "Hall und Widerhall," the Spross "Come Down, Laughing Streamlet," and an arrangement of the "Lucia" Sextet. Mrs. Thorpe charmed with "One Fine Day" from "Butterfly," and Mrs. Cumming and Miss Duncan gave pleasure in Salter's "Charm of Spring."

Cornelius Estill was the singers' accompanist. Albert Mansfield, well known in the managerial field, will hereafter look after the interests of the quartet.

MME. LUND'S LECTURE RECITALS

Soprano Gives Exposition of Old Music in Lenten Series

A lecture song recital on old music was given by Charlotte Lund in her studio in the Atelier Building on Friday afternoon, February 26. This was the first of a course to be given throughout the Lenten season. The masters represented were Monteverde, Giordani, Marcello, Lotti, Gluck, Caccini and Martini.

Some of Weckerlin's Bergerettes were beautifully interpreted, as was Sauzay's "Chanson Ancienne"; two Madrigals of the sixteenth century, about which Mme. Lund told some very amusing and interesting anecdotes, and "J'ai perdue celle," by N. G. Bach, Haydn's "My Mother Bids Me Bind My Hair" and "Nymphs and Shepherds" of Purcell completed the afternoon's offerings. Gladys Brady was the accompanist.

A. S.

MISS GOODSON AS EXEMPLAR

Piano Teachers with Pupils Observe Her Technic in St. Paul

ST. PAUL, MINN., Feb. 26.—One of the most satisfactory piano recitals ever heard in St. Paul was played by Katharine Goodson before the Schubert Club in the People's Church Thursday evening. A contingent of Minneapolis admirers figured in the size and enthusiasm of the audience. Piano teachers and their pupils attended *en masse*, to observe the artist's technical efficiency. Laymen in the audience yielded unmistakably to the artistic charm which seasoned the pianist's mastery.

The varied program was exceedingly well built, for each of its three groups constituted a little program by itself. New beauty was disclosed all along the way under the searchlight of the artist's keenly sensitive individuality. Bee-

thoven's Sonata in A Flat, Op. 110, furnished the objective point in a group consisting otherwise of an aria by Pergolese, the Bach Fugue in B Flat, a Beethoven Menuett and Scarlatti Capriccio. A Chopin group consisted of three Etudes, the Mazurka in A Minor, Op. 17, No. 4, the A Flat Valse and B Flat Minor Scherzo.

Three American composers were given a place in the last group, Henry Holden Huss, MacDowell and Whiting. Arthur Hinton's Etude Arabesque was one of several numbers to be repeated. Liszt's Rhapsodie Hangroise, No. 2, was played with a prodigious sweep and scintillating brilliancy, exciting the audience to an outburst of applause which was not quieted until the pianist responded with a "Liebestraum."

F. L. C. B.

Klemen Trio in Second Musicale of New York Series

The Klemen Trio of New York gave its second concert in the series at the home of Mr. and Mrs. Rosenberg in West Eighty-ninth Street, New York, on Sunday afternoon, February 21. On this occasion Bertha Klemen and Isidore Moskowitz and Victor Lubalin gave worthy performances of Beethoven's Trio in D Major, Op. 70, No. 1, and Dvorak's Trio in B Flat. Between these numbers Mr. Lubalin displayed his gifts as a cellist in Lalo's Intermezzo, which he played with much taste and a feeling for its character.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

CHOOSING once more a poem by Rabindranath Tagore, whose "Song- Offerings" and "The Crescent Moon" served him as inspiration for a set of songs last year, John Alden Carpenter has written a truly worth while song in "The Day Is No More." As a result of the widely expressed admiration for these poems, more than a single composer has tried his hand at composing music to them, but most of them have failed ignominiously.

The setting of Tagore to music requires a subtle musical perception, and this Mr. Carpenter has if he have nothing else. In this song he has created first of all a twilight atmosphere which is distinct and unmistakable. It is a *Larghetto* in G Sharp Minor, 3/4 time, and its basic idea is a succession of fifths, each embroidered with a grace note preceding it. Odors of the "land of nines" pervade the second part, as do those altered harmonies for which Mr. Carpenter has always expressed a fondness. The form, that of the three-part song-form, is very naturally carried out and the reappearance of the opening idea, slightly changed in the voice part, is fetching. The lines,

I know not, if I shall come back home;
I know not whom I shall chance to meet:
There at the fording in the little boat
The unknown man plays upon his lute

are set with real imaginative power. A date at the end of the song, September, 1914, shows that this is a recent work of Mr. Carpenter. It is very much in advance of his other songs, over which some two years ago or more so much to-do was made. Mr. Carpenter seems now to have found himself. Such songs as "The Day Is No More" will always be welcome and will add lustre to his name as one of the men in this country who can produce art-songs that can hold their own with the best in the world to-day.

IN its library of educational piano music, the house of Hinds, Noble and Eldredge, New York, has issued some new piano material by E. J. Biedermann and E. R. Kroeger.† Mr. Biedermann's contribution consists of six pieces published under the title, "First Buds of

*"THE DAY IS NO MORE." Song for a Medium Voice with Piano Accompaniment. By John Alden Carpenter. Published by G. Schirmer, New York and London. Price, 60 cents.

†"FIRST BUDS OF SPRING." Six Pieces for the Piano. By E. J. Biedermann, Op. 45. "GRIMM'S FAIRY TALES." Ten Pieces for the Piano. By E. R. Kroeger. Published by Hinds, Noble & Eldredge, New York.



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Spring." They are "The Mayflower," "The Harebell," "The Sundrop," "The Meadow Lily," "The Prince's Pine" and "The Fleur de Lis." Written all of them with skill and musicianly feeling, they should prove useful to teachers.

Mr. Kroeger has based his various pieces upon "Grimm's Fairy Tales." They include "Little Red Riding Hood," "The Enchanted Stag," "The Sleeping Beauty," "Hansel and Gretel" and five or six others on equally familiar stories. The titles will stimulate interest and many will welcome such straightforward and unaffected pieces, all well written for the instrument.

"THE Salutation of the Dawn" is the title of a new song for a high voice, by Jean Paul Kürsteiner, the New York composer, who has won so much favor with his fine "Invocation to Eros."† This song, which is conceived along similar lines, has much to commend it.

There are evident again the free chromatic lines which one may call Wagnerian or Lisztian, as one chooses, the intense emotional quality which this composer can so successfully command and a real dramatic note in the well climaxed finale, which is relieved by a consoling coda of four measures sung piano, *mezza voce*. The song is dedicated to Mary Jordan, the popular mezzo soprano.

"WONNIG ist's in Frühlingstagen"

("Springtime") is a song for a high voice with piano accompaniment by Ludwig Bonvin, Op. 37, No. 2. Comment was made in these columns last year on several excellent organ compositions by this erudite musician. In this song one may observe an unusual natural command of flowing counterpoint, a serious style and a melodic gift of worthy quality. Mr. Bonvin takes apparent delight in leading his voices in imitation, and it is thus that all the voices enter in the piano prelude. So does the singer, when his time comes, on the same figure. The song is in the manner of the German lied. It might have been written by Brahms, Franz or Cornelius, as far as its general feeling and its harmonies go. A. W. K.

SEVERAL students' pieces for piano by Henry Dellafeld come from a printing house with an unfamiliar title, the Bach Music Company, of Boston. "Woodland Winds," Op. 82, is one of a number of so-called recital pieces. "Hungarian Dance," Op. 78, and "Cupid's Valse," Op. 80, have been placed in the same category. A longer piece is "Valse Impromptu," Op. 76, dedicated to Heinrich Gebhard. Less ambitious is "Song of Twilight," Op. 79. These all belong in that prosperous family called "teaching pieces."

H. C. MACDOUGALL, professor of music at Wellesley College, is the editor of a volume called "Selected Gurlitt Studies," published by the Hatch Music Company.‡ The volume includes a large number of études designed to

†"THE SALUTATION TO THE DAWN." Song for a High Voice with Piano Accompaniment. By Jean Paul Kürsteiner, Op. 24, No. 2. Published by Kürsteiner and Rice, New York. Price, 60 cents.

‡"WONNIG IST'S IN FRÜHLINGSTAGEN (SPRING TIME)." Song for a High Voice with Piano Accompaniment. By Ludwig Bonvin, Op. 37, No. 2. Published by Breitkopf & Härtel, Leipzig. Price, M.1.

§"WOODLAND WINDS," "HUNGARIAN DANCE," "CUPID'S VALSETTE." Price, 50 cents each. "Valse Impromptu." Price, 75 cents. "Song of Twilight." Price, 40 cents. For the Piano. By Henry Dellafeld. Published by the Bach Music Co., Boston, Mass.

¶"SELECTED GURLITT STUDIES." Edited by H. C. MacDougall. Published by the Hatch Music Company, Philadelphia. Price, 75 cents.



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meet practically every need of young pianists and the works possess sufficient intrinsic worth to justify the labor which Mr. MacDougall has performed. The revising, fingering and annotations appear to be admirable. B. R.

H. T. BURLEIGH has done excellent work in his "Five Songs of Laurence Hope," a set which will add to his already excellent reputation.‖

The poems chosen are "Worth While," "The Jungle Flower," "Kashmiri Song," "Among the Fuchsias" and "Till I Wake." The settings are quite equal in merit, and all of them modern in spirit. In fact, they are far more modern than anything else Mr. Burleigh has given us. Those who know the popular settings of "Pale Hands I lov'd" and "Till I Wake," by Mrs. Woodforde-Finden, will praise Mr. Burleigh for having done them in an entirely different way. There is nothing of the ballad in his settings; he has written art-songs. And he is finely sensitive as to the meaning of his poems. "Till I Wake" has a beautiful harmonic background. All five songs sing well.

The edition is an attractive one. A prefatory note by H. E. Krehbiel, music critic of the New York Tribune, will mean much to those who know how well equipped he is to judge songs by playing them on the piano.

"A BOOK OF BALLADS" is the title of a volume of part songs and unison songs for female voices by Jessie L. Gaynor for use in intermediate, high schools, preparatory schools and glee clubs.‡ The songs, which are to texts by Alice C. D. Riley, this composer's collaborator in many of her successful works, are in Mrs. Gaynor's familiar manner. None of them are difficult to sing and this should play a large part in making the volume desirable. A. W. K.

"COMPLETE, Concise and Comprehensive" is the alliterative description given by the Hatch Music Company to its graded collection of arpeggios. The printing is unusually large and distinct and this feature renders the work doubly desirable. Comprehensive the volume appears to be and complete enough for any need. The fingering has been well done and the book, as a whole, is attractive.* B. R.

REGINALD DE KOVEN has written a melodious work for male chorus with piano accompaniment in "King Witlaf's Drinking Horn."†† This Longfellow poem has been set for male voices, with tenor solo, and Mr. de Koven has borne in mind that a work not too difficult of execution always quickly wins the favor of glee clubs.

‖"FIVE SONGS OF LAURENCE HOPE." For a Solo Voice with Piano Accompaniment. By H. T. Burleigh. Published by G. Ricordi & Co., New York. Price, \$1.50 net.

‡"A BOOK OF BALLADS." For Female Voices with Piano Accompaniment. By Jessie L. Gaynor. Published by the John Church Company, Cincinnati, New York and London. Price, 75 cents.

¶"ARPEGGIOS." Published by the Hatch Music Company, Philadelphia.

††"KING WITLAF'S DRINKING HORN." Ballad for Chorus of Male Voices, Tenor Solo and Piano. By Reginald de Koven, Op. 374. Published by the John Church Company, Cincinnati, New York and London.

The music is after good models and not particularly individual. The music to "Yet still in his pallid fingers" recalls some phrases in Sullivan's "Lost Chord" very closely. The work, as a whole, however, should prove effective and stirring when well sung.

A SONATA in C Minor for the piano by James A. Bliss, a Minneapolis musician, is at hand.*** Piano sonatas by Americans are none too many and it is interesting to observe what they can accomplish in the form.

Mr. Bliss's sonata is ambitious if nothing else. There are four movements, an *Allegro con brio*, 4/4 time, in C minor; a *Nocturne, Andante*, 4/8; a *Scherzo, Allegro giocoso*, C minor, 6/8, and a *Finale, Maestoso*, common time, which is begun in a tonality which those who examine it will be required to meditate on for some time before realizing that the beginning is purely connecting material and not the opening of the movement.

There is undeniable vitality in much of the music of these movements, despite reminiscences of Grieg, Brahms, MacDowell and many others. The great MacDowell's "Sonata Tragica" is recalled in the first, third and last movement. It is music which, if well played by a good pianist, would impress the hearer as quite worthy, in fact, as being far better than it really is. Such puerile melody as the main subject of the Nocturne does not belong in a sonata. The tune, which is in the right hand, it may be of interest to note, is in 4/8 time; strangely enough, Mr. Bliss has marked the left hand accompaniment, which consists of five-eighth notes, in 5/8 time! It is an obvious affectation which quite fails of its effect. At the close of the movement, the theme reappears, augmented in 6/8 time, now, however, with a counterpoint under it, consisting of three-quarter notes to the measure. The last movement's diffuseness defies criticism. It is not a free fantasia, nor is it anything else. One might call it a potpourri, were one obliged to find a title for it.

Some day Mr. Bliss will look back at this sonata and wish he had not had it printed. It contains ideas which might have been well employed in several piano pieces, but its architecture in an attempted sonata-form is hopelessly insecure. Grammatically, too, there are many points that need revision, that fail to display an apprenticeship in theoretical study. These, however, would not mar it were the work valid as a unit.

H. CLOUGH-LEIGHTER has added a splendid work to American choral literature with his setting of Kipling's famous "Recessional."§§ To be sure, several settings in popular style have been made of this poem, but none so uplifting as this. The music is serious, modern, full-blooded. It is planned for a large chorus of mixed voices with orchestral accompaniment, but is issued with the latter reduced for piano. Just why an American composer, born in Washington, should place a dedication "Pro patria" at the top of a work, the poem of which is a Victorian ode by an English poet addressed to his fellow countrymen, is not clear. Perhaps Mr. Clough-Leighter feels that the ode is one which should inspire men of all countries and if this be so, his dedication is justified. A. W. K.

***SONATA No. 2 IN C MINOR. For the Piano. By James A. Bliss, Op. 3. Published by the J. E. Frank Music Co., Minneapolis, Minn. Price, \$1.25 net.

§§"RECESSIONAL." For Chorus of Mixed Voices, with Piano (or Orchestral) Accompaniment. By H. Clough-Leighter, Op. 61. Published by the Boston Music Company, Boston, Mass. Price, 30 cents net.

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SIXTEEN CLUBS JOIN IN "WISCONSIN DAY"

Their Representatives Present at
Federation Gathering in
Milwaukee

MILWAUKEE, WIS., Feb. 20.—Under the joint patronage of the Tuesday Musical Club and MacDowell Club of this city, Milwaukee's first "Wisconsin Day" was held on Tuesday. Mrs. J. Herbert Stapleton, state vice-president of the National Federation of Musical



Mrs. J. Herbert Stapleton, Wisconsin Vice-President of National Federation

Clubs, carried out the plan originated by her to have a reciprocity day, and the large attendance and the enthusiasm indicated a purpose to make the day an annual event. Sixteen federated clubs were represented. The idea of having a Wisconsin day was also taken up by Racine and Waupun. Fond du Lac and Manitowoc will have Wisconsin days next Spring.

The local reciprocity day began with a twelve o'clock breakfast at the home of Mrs. Stapleton. Among those who gave talks were: Mrs. Emerson Brush, Elmhurst, Ill., second vice-president of the National Federation of Musical Clubs; Mrs. A. J. Ochsner, Chicago, librarian and chairman of the biennial transportation committee; Dean Liborius Semmann, president of the Wisconsin Music Teachers' Association and of the State Music Teachers' Associations of America, Mrs. J. S. Morris, Waupun, treasurer of the

national federation, and Mrs. D. O. Kinsman, Whitewater, president of the State Federation of Women's Clubs. Caroline West, Harmonic Club, Milwaukee, read an original poem composed for the occasion.

In the afternoon a musicale was given in the Milwaukee Art Society studio by members of the Musical Extension Society of Fond du Lac, of the Tuesday Musical Club and the MacDowell Club of this city. A six o'clock banquet, followed by a reception in the Plankington, concluded the day's events. J. E. M.

IRMA SEYDEL SOLOIST WITH BOSTON SYMPHONY

Plays Bruch Concerto Brilliantly in
Cambridge and Matches This Success in Her Boston Recital

BOSTON, March 1.—Irma Seydel, violinist, the daughter of the double-bass player of the Boston Symphony Orchestra, played in Cambridge with the Boston Symphony on Thursday evening, offering the Bruch G Minor Concerto. She also appeared in recital in Jordan Hall this afternoon with conspicuous success.

Miss Seydel, for years a pupil of Charles Martin Loeffler, has long since given evidence of her talent and her excellent musical education. She is still in her 'teens, but is an accomplished musician as well as a violinist of unusual technical equipment. Older players might envy her technical facility, the sureness and the ease with which she masters physical difficulties of performances, and also the musicianship which she displays.

Miss Seydel always plays with taste, but this season she has shown an authority and fire not characteristic of the average virtuoso of her years. With the orchestra she was completely mistress of the situation. The slow movement was interpreted with true feeling, but without dragging the tempo or displaying any of the sentimentalism which this movement verges perilously upon. In the finale she played with exemplary brilliancy.

Miss Seydel's program this afternoon included Handel's A Major Sonata; Spohr's "Gesangscene," new pieces by André Maquarre and Prutting, dedicated to Miss Seydel; Strube's Romance in B, the Ketten-Loeffler "Caprice Espagnole," Vieuxtemps's "Rondino," Beethoven's Romance in G Major, Mozart's Minuet in D, Brahms-Joachim Hungarian Dances, Nos. 7 and 8. It would have been well if the insipid and interminable piece of Spohr had been omitted from the list.

Miss Seydel played with the most communicative enthusiasm and conviction and the beauty and virility of her tone commended her to all who listened. She was accompanied in a musical manner by Ethel Harding. O. D.

Widor's Birthday Celebrated at New England Conservatory

BOSTON, Feb. 27.—The seventieth anniversary of the birth of Charles Marie Widor, on February 23, was celebrated at the New England Conservatory of Music, this city, with an organ recital by advanced pupils and former students. The program consisted entirely of numbers by Widor and Bach. Portions of the Fifth, Sixth and Eighth Symphonies, of the Symphonie "Gothique" and Symphonie "Romane," of Widor, were pre-

Arthur Shattuck's Pianism Compels Admiration in Jacksonville, Ill.



Arthur Shattuck, the Pianist, in Jacksonville, Ill. Left to Right: Mr. Munger, Mrs. Florence Pierson Hartmann, Mrs. Genevieve Clark Wilson, William Kritch and Arthur Shattuck

JACKSONVILLE, ILL., Feb. 27.—Arthur Shattuck, the prominent pianist, gave a brilliant recital recently when he appeared in the artist's series in Music Hall. It is long since Jacksonville music lovers have had the opportunity of hearing so superbly equipped an artist. His program was exacting, but Mr. Shattuck infused into its interpretation a wealth of personal magnetism. At its close the audience refused to depart until Mr. Shattuck added a number of encores.

sented by Ruth Tilton, Emmie W. McKie, Ernest Mitchell, Marshall S. Bidwell and Raymond C. Robinson. Frank A. Ellis was heard in the Bach Fantasia in G Minor, Roy L. Frazee in the Chorale-Prelude, "Christ, unser Herr," and Lelia M. Harvey in the Fugue in E Flat Major. W. H. L.

Contest for Pennsylvania Artists at Federation Conclave

PHILADELPHIA, March 1.—The Pennsylvania contestants in the trial for an appearance before the National Federation of Music Clubs at Los Angeles, Cal., July 24-June 2, will be heard in this city on Saturday, March 13, before a committee composed of Celeste D. Hecksher, Perley Dunn Aldrich, Frederick Hahn, Wassili Leps and Camille Zeckwer, who have been appointed as judges in the several branches of music. The conditions and full particulars of the contest will be given upon application to the state vice-president, Mrs. Charles C. Collins, 4520 Pine Street, Philadelphia. A. L. T.

William Simmons, Baritone, to Be Heard in New Opera

At the evening which Mabel Daniels, the Boston composer, is to give at the MacDowell Club, New York, on the evening of March 16 William Simmons, the young baritone, has been engaged to sing her "Desolate City," a scene for baritone voice and orchestra. Mr. Simmons has also been chosen to sing the baritone rôle in a new opera, "Muiryaesch," by O'Brien Butler, an English composer, at Aeolian Hall, New York, on the evening of April 5, when the other soloists will be Inez Barbour, soprano; Rose Bryant, contralto, and John Finnegan, tenor.

Chicago Orchestra in Wagner-Beethoven Concert in Milwaukee

MILWAUKEE, Feb. 19.—One of the best played concerts given under the auspices of the Milwaukee Musical Society by the Chicago Symphony Orchestra was heard Monday evening at the Pabst Theater. The program was made up entirely of Wagner and Beethoven music, and again Frederick Stock proved himself a master in its interpretation. He earned a veritable ovation for the notable delivery of the "Eroica" Symphony. The Wagner numbers were from "Tristan und Isolde," "Götterdämmerung" and "Die Walküre," the orchestra obtaining its greatest success in the first named. Messrs. Weisbach, Steindel and De Mare were accorded enthusiastic applause for faultlessly played incidental solos. J. E. M.

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ASSAILS MONTREAL SUNDAY CONCERTS

Lord's Day Alliance Stirred to Action by Mme. Donalda's Artistic Musicales

MONTREAL, March 1.—When Mme. Pauline Donalda, the Montreal soprano, entered the managerial field and started a series of popular-priced Sunday afternoon concerts in His Majesty's Theater, she could not have foreseen the turmoil that was to attend her enterprise. While it has been vaguely supposed that Sunday entertainments are not strictly in accord with the letter of the law, they have long been permitted in all parts of the city. There was no hint of disturbance at the beginning of Mme. Donalda's "musicales," as she calls her concerts, but suddenly, like the traditional bolt from the blue, came a declaration from the Lord's Day Alliance that such things must be stopped. The governors of the city referred the matter to the attorney general, but the attorney general in town empowered the city to act, and H. P. Hill, manager of His Majesty's, and Mme. Donalda have been ordered to appear before the local courts to answer to a charge of infringing the law.

It is proposed to make this a test case, with a view to stopping the hundreds of other entertainments given weekly in every grade of amusement place, and the recital of Busoni is taken as an example. Proprietors of theaters, concert halls and moving picture places are deeply concerned, and some hundreds of them have raised a fund of \$10,000 to fight the case.

Irrespective of the legal point involved, Mme. Donalda's concerts have proved most beneficial to music lovers. She has shown great skill in arranging these musicales and has combined the appearances of visiting artists, such as Mme. King Clark and Myrna Sharlow, with those of young local musicians of promise who lacked suitable opportunity to be heard.

Emilio de Gogorza, always popular here, has just had another big success in concert, this time under the management of Albert Clerk-Jeannotte, who was director of the Montreal Opera Company during the three years of its existence. Critics agreed that Mr. de Gogorza's voice was better than ever, while his interpretations of songs of every kind were pronounced of the highest artistic value. His accompaniments were played by Wilfrid Pelletier, a young Montreal musician, who is coming to the fore as a pianist and accompanist of great promise. He is also gifted in the writing of music.

KLINGSOR.

OBERHOFFER IN DAYTON

Triumph for Minneapolis Orchestra—Two-Piano Program

DAYTON, O., Feb. 26.—The eighth concert of the fifth symphony season brought to Dayton the Minneapolis Symphony Orchestra on Wednesday evening, and a remarkable program was given. Mr. Oberhoffer had arranged a splendid program, with the overture to "Der Freischütz," with the Rachmaninow Symphony, No. 2, given a masterly interpretation by Emil Oberhoffer and his orchestra. MacDowell's "Woodland Sketches," as orchestrated by Mr. Oberhoffer, and the "Vorspiel" and "Liebestod" from "Tristan and Isolde." As an encore Mr. Oberhoffer gave the familiar "Liebestraum" of Liszt. The soloist was Cornelius Van Vliet, 'cellist, who played the Saint-Saëns Concerto in A Minor. His broad and noble tone and his musicianship were eminently displayed. As an encore he played a charming "Cradle Song" for 'cello and orchestra, composed by Richard Czerwonky, the concertmaster, and dedicated to Mr. Van Vliet.

The Women's Music Club entertained

a large company of members and friends delightfully on Thursday evening, when it presented Mrs. Gertrude Dalton-Thorp and Ada Zeller, pianists of Cincinnati, in a program of two-piano numbers, assisted by Lorena Zeller, mezzo-soprano, in the Y. M. C. A. Hall.

At the interesting lecture given by Lady Gregory on Tuesday evening under the auspices of the Drama League, a charming musical program was given by Charles Arthur Ridgway, pianist, who played a group of Chopin numbers artistically, and Ellis P. Legler, baritone, who sang three songs exceedingly well.

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B. G. CRITCHETT.

Stoughton, Sask., Feb. 25, 1915.

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M'CORMACK REBUKES OBSTREPEROUS HEARERS

"When You Get Through, I'll Begin,"
He Tells St. Louis Boxholders—
Martin Wins Triumph

ST. LOUIS, Mo., March 6.—The Lenten dullness was relieved happily this week by the occasion of three notable musical offerings, Riccardo Martin, John McCormack and the Flonzaley Quartet. John McCormack came first on Thursday night when he appeared at the Odeon and scored a tremendous success. He was in excellent voice and was greeted with bursts of enthusiastic applause, but the concert was marred by a rather unfortunate incident, owing to the fact that a few people in a box could not keep quiet. It upset Mr. McCormack to such an extent that he stepped forward to the front of the stage and exclaimed: "When you get through I'll begin." After this there was perfect quiet in the auditorium. Besides the tenor's scheduled numbers, he was so popularly acclaimed that he gave almost as many encores, finally ending with "I Hear You Calling Me." He was assisted by Donald McBeath, a young violinist, who gave several excellent offerings, and the able accompanist was Edwin Schneider.

The thirteenth pair of Symphony Concerts brought to us the noted American tenor, Riccardo Martin, and he shared honors with the orchestra. The arrangement of the program was perhaps the most grateful that has been presented by Max Zach this season. Beethoven's "Pastoral" Symphony was particularly well played. The other works included William Wallace's symphonic poem, "François Villon," and Gustav Strube's delightful comedy overture, "Puck." Mr. Martin seems to have gained immense power and depth of interpretation since his former visit with the Metropolitan company. His voice and style were well suited to the "Flower Song" from "Carmen" and "Siegfried's Liebeslied" from "Die Walküre," both with orchestral accompaniment. His glorious, remarkable voice aroused the audience to such an extent that he broke the one iron-clad rule of Mr. Zach, and after the first number gave an aria from "Tosca" and after the second the "Ridi Pagliaccio." The last number displayed his true remarkable artistry to the fullest extent.

The Flonzaley Quartet came to the Wednesday Club last night and appeared before a large audience that was highly entertained by that most capable chamber music organization. It was a skilful performance of this most delightful form of music. The program consisted of the Haydn D Major Quartet, the Brahms C Minor Quartet and Moor's Three Preludes for solo violin, played by Mr. Pochon.

S. H. Long of this city who has handled several music offerings in the past year or two yesterday filed suit for \$649 against Charles L. Wagner, the concert manager, on account of the failure of appearance of Alice Neilsen and Rudolph Ganz on the evening of October 24, 1914, when between 300 and 400 St. Louisans sat in the Odeon for more than an hour after the concert was scheduled

to begin before being notified of the real status of affairs. Mr. Wagner who was here this week with John McCormack accepted service from a deputy sheriff and will return to fight the suit, stating: "It was a case of a temperamental singer and an amateur manager." The damage suit is for the usual expenses incidental to the appearance of a concert artist and for the rent of the Odeon.

H. W. C.

BROOKLYN BENEFIT CONCERT

Chaminade Chorus Has Miss Gunn as
Its Soloist in Fine Program

With Kathryn Platt Gunn, the popular violinist, as soloist of the Chaminade Club of Brooklyn, Emma Richardson-Küster, conductor, gave a concert at the



Kathryn Platt Gunn, Popular Brooklyn
Violinist

Academy of Music for the benefit of the Brooklyn Nursery and Infants' Hospital on Thursday evening, February 25. The club did excellent work in part-songs by Rachmaninow, Moffat, Elgar, Strauss, Warner and Lassen and the cantata, "Sea and the Moon," by John H. Brewer, in which the incidental solos were sung by Florence Marten and Meta Christensen. Two organ solos were well played by Pauline Dobson Gold.

Miss Gunn proved herself again a player of worthy qualities, arousing enthusiasm with the performance of Wieniawski's "Polonaise Brillante" and shorter pieces by Hubay, Martini and Kreisler. She was recalled after her numbers. In the Lassen number at the close of the program Miss Gunn also lent valuable aid.

Groups of songs were sung by Marguerite Liotard Brown and Mildred Howson Hartley. Mrs. Amelia Gray-Clarke played the accompaniments ably.

"MASTER" CONCERT BRINGS BEETHOVEN AND BORWICK

English Pianist with Damrosch Forces
in Program which Introduces
a Novelty

The fourth "Master Composer" concert in the series given by the Damrosch Orchestra, occurred on Tuesday afternoon, in Carnegie Hall, New York. This time the composer represented was indeed a master—Ludwig van Beethoven. Leonard Borwick, the pianist, as soloist, was an ideal interpreter; in two concertos (C Minor and G Major) he intensified the favorable impression made at his recent New York recitals.

Mr. Damrosch chose the joyful Seventh Symphony to open with. The first movement has been heard to better advantage. The other movements, however, were splendidly done. The C Minor Concerto is interesting mainly because it typifies the early Beethoven. Mr. Borwick played it with exquisite refinement and was especially happy in the melodious *Largo* and tripping *Rondo*.

A novelty on the program was the Adagio from the ballet, "Prometheus," which, Mr. Damrosch explained, has never before been done here within his memory. Beethoven has herein made use of the harp, a decided innovation in music of that period. The score calls for the extended use of a solo cello. Jacques Renard handled the solo effectively. The music is beautifully scored and, moreover, is interesting in content. It was a happy thought on Mr. Damrosch's part to introduce it.

A large audience heard the concert and recalled conductor and pianist a number of times.

B. R.

CONCERT OF ORIGINAL MUSIC

Works of Baltimore Teacher-Composers
Presented in Lutherville Program

BALTIMORE, March 8.—A concert of original compositions by the music faculty of the Maryland College for Women, Howard R. Thatcher, director, took place at Lutherville on Saturday evening. The program gave representation to the works of Baltimore composers who are active as teachers at this college.

Robert L. Paul's 'Cello Suite in four movements, and Trio, for piano, violin and cello, were the opening and closing numbers. Richard B. Meyer, pianist and composer, presented an original Minuet, Gavotte and a Hungarian Dance. Howard R. Thatcher played a group of piano pieces, which he has recently composed, a Gavotte, Idyll "Album Leaf," Minuet and Polonaise, which are startling in their modernity. Besides these numbers there were songs for tenor, sung by George E. Pickering, who gave effective interpretation to A. Lee Jones's "Sleep Little Baby of Mine," "When Love Is Gone," "My Dearie, O," Richard B. Meyer's "What Is Love" and Howard R. Thatcher's "Intimations."

All told the program was a fine example of the high standard of composition which is maintained by Baltimore creative musicians. A college which is

able to present such a program chosen from the efforts of its faculty members alone has reasons to feel quite convinced that real progressive strides are being made in American music. Alfred Furthmaier, the well known Baltimore 'cellist assisted in the interpretation of Mr. Paul's numbers.

F. C. B.

WASHINGTON JOINT RECITALS

Gabrilowitsch and Reed Miller Artist-
Couples in Fine Programs

WASHINGTON, D. C., March 8.—Ossip Gabrilowitsch, pianist, and Clara Gabrilowitsch, contralto, gave their first joint recital in the National Capital on March 5. Mme. Gabrilowitsch offered a group of Brahms songs in dramatic and delicate interpretation; also another group of songs, including two by Mr. Gabrilowitsch himself. These latter were especially applauded and demanded acknowledgement from the composer. Mr. Gabrilowitsch's mastery was shown in the Beethoven Sonata, op. 81; the Schumann Sonata in G Minor and a group of twelve preludes by Chopin.

Under the auspices of the Rubinstein Club, Mrs. A. M. Blair, musical director, Reed Miller and his wife Mme. Nevada Van der Veer, were heard in an artistic joint recital of songs in the Raleigh ballroom. Both singers were heartily welcomed and displayed pure, rich tones in solos and duets. French, German and English songs of three centuries were represented on the program. Both artists proved themselves thoroughly at ease in the varied moods interpreted in the songs. Blanche Barbot of New York admirably filled the difficult rôle of accompanist.

The first of a series of morning musicales by Ernest Hutcheson, pianist, opened on March 6 in the ballroom of the New Willard. His admirably played numbers consisted of three sonatas by Beethoven and the following Schubert compositions: Impromptus in G Major and F Minor and Nos. 2, 3 and 4 of "Moments Musicaux."

The initial public violin recital in this city of Haron Solokove on March 2 stamped this local artist as a sterling player. His bowing was graceful, his tone clear and sure and his interpretations full of color and feeling.

W. H.

Kreisler in Third Chicago Recital

CHICAGO, March 8.—For his third Chicago recital, given at the Auditorium yesterday afternoon Fritz Kreisler, master violinist, presented a program which contained one group of his own editions of the smaller classics. After giving inimitable performances of Bach's Suite in E Minor, the Adagio and Fugue in G Minor, for violin alone, by the same composer, and the Mendelssohn Concerto, he was heard in Padre Martini's "Andantino," Couperin's "La Précieuse," Pugnani's Prelude and Allegro, Boccherini's Allegretto and Tartini's Variations, and then followed half a dozen requested numbers from his own compositions. The Viennese Caprice he had to repeat and also the "Liebesfreud." The usual enthusiasm prevailed during the entire afternoon and he was compelled to add several encores to the various groups.

M. R.

ALICE SOVEREIGN

Having Won Successes in Opera and Concert in Germany and Italy, Scores
in New York Recital at Aeolian Hall on Thursday Afternoon, March 4



The Sun: "Miss Sovereign disclosed a voice of a type which for some reason is in these times very rare. It is a genuine contralto of low pitch, but with a sufficiently extended scale to prevent the monotony certain to be found in the continued hearing of the low tones. . . . By the time she reached her fourth number, Haydn's familiar 'Mermaid Song,' she was able to show her best qualities. This particular song she sang well and with skill in the treatment of the light and airy upper tones necessary for its delivery. In general it can be said that she displayed technical accomplishments of a respectable kind, and also intelligence, sentiment and taste. These are valuable qualities too often absent from the offerings of platform singers. When brought to the assistance of a voice so unusual in character and beauty as Miss Sovereign's they furnish results productive of interest to the hearer."

The Press: "Alice Sovereign's voice is one of an unusual character. Remarkable in scope, it has the compass not yet the weight of the typical contralto organ. Perhaps one might describe it appropriately as a 'lyric contralto.' With ease the singer can sound the deepest tones, but happily she always resists the temptation to which most singers of her type succumb, of entering the domain of the baritone. . . . Listening to a voice so rich, so smooth, so mellow in quality was, however, a pleasure in itself."

Management: ANTONIA SAWYER, 1425 Broadway, New York

The Times: "The singer proved to have a contralto voice of rich and warm texture. . . . Showed an agreeable style, the possession of real feeling and the power to a considerable extent of picturing the mood for her music."

The Brooklyn Daily Eagle: "She sang effectively yesterday afternoon and looked charming, her costume giving atmosphere to several songs, such as Rachmaninoff's 'Lilacs' and 'Floods of Spring,' which were last on the programme; it was with breadth and with beauty of tone and the sentiment in both numbers was finely brought out. . . . Miss Sovereign showed well her operatic abilities in one number, which was the aria 'Ah se tu dormi' from Vaccai's 'Giulietta e Romeo.'"

The Evening World: "One of the best things on Miss Sovereign's programme was the 'Ah se tu dormi' from Vaccai's 'Giulietta e Romeo.' Miss Sovereign is a contralto of merit."

The Globe: "Meantime at Aeolian Hall another Alice, sur-named Sovereign, was interesting an audience with the disclosure of an unusually fine contralto voice."

The Tribune: "Miss Alice Sovereign was the other artist, and she brought out an audience of fair proportions to Aeolian Hall. Miss Sovereign displayed a really admirable contralto voice."

(Baldwin Piano)

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

An enjoyable program was given at the studio of Joseph Baernstein-Regneas on March 2, when Mildred Graham, Leonora Sindell and Cleo Gascoigne, sopranos, and George Warren Reardon, baritone, appeared.

Miss Graham was heard in the aria "Dich theure Halle" from "Tannhäuser," for which she was much applauded, and several songs, among them two, "Awake" and "A Toi," by Florence Turner Malley, in which she was accompanied by the composer. These songs exhibited her voice to advantage, as did also Henschel's "No More," Whelpley's "The Nightingale Has a Lyre" and Rummel's "Ecstasy." Mr. Reardon delivered Handel's "Where'er You Walk" in true oratorio style and also sang two songs by A. Walter Kramer, "Die Ablösung" and "Allah," with the composer at the piano. He interpreted these artistically, as later a group of songs by Morgan, Homer and White.

Miss Sindell revealed her gifts in arias from Puccini's "Tosca" and "Manon Lescaut" and MacDowell's "The Woods," while Miss Gascoigne, remembered for her singing of *A Child in Humperdinck's* "Königskinder" at the Metropolitan Opera House, charmed her hearers in the Polonaise from "Mignon." Frances Foster was the efficient accompanist.

The third program of a series of afternoon recitals was given at the Haywood Vocal Studios, New York, on Thursday afternoon, March 3. Mrs. Coulter Dunham Huyler, soprano, sang three "Songs of Hungary" by Celeste D. Heckscher, the air "Depuis le Jour" from "Louise" and three modern French songs by Hüe, Massenet and Hahn in a manner that convinced her hearers that she has grown considerably in vocal, as well as interpretative ability. Last year she was presented happily by Mr. Haywood in a recital at the MacDowell Club of New York. Assisting Mrs. Huyler, Jackson Kinsey, baritone, sang three American songs, the most pleasing of them being a new song, "Duna" by Jose-

phine McGill. He also presented a cycle of four songs by Augusta Holmès in splendid style. Mr. Kinsey is soloist at present at St. John's Episcopal Church, Jersey City, whence he will go on May 1 to become baritone soloist at the Lafayette Avenue Presbyterian Church, Brooklyn, of which John Hyatt Brewer is organist.

The first of a series of three pupils' recitals was given at the studios of Bernard Sinsheimer, the New York violinist, in West Eighty-third street last Saturday afternoon. Among the performers were Marie Rubenoff, who played the G Major Tartini Concerto; Caspar Cheren, who was heard in the Pugnani-Kreisler "Praeludium ed Allegro"; Frida Engelhardt, the Bruch G Minor Concerto, and Lajos Fenster, who gave the Second Concerto by d'Ambrosio. All four players exhibited artistic skill and good training in their playing and won much favor.

In the Green Room of the Hotel McAlpin, Hilda Goodwin, a young lyric soprano, whose voice is a product of the teaching of William S. Brady, will make her debut in a recital on Sunday afternoon, March 14. Miss Goodwin will sing "With Verdure Clad" from Haydn's "Creation," several groups of German and French songs and some modern American songs. She will be assisted by Lucille Collette, violinist, and Jessie Wolff, accompanist.

Giacomo Guinsbourg, the New York vocal teacher, is the instructor of a number of prominent singers, among those who have studied in his studios being Helen Hartstriter, contralto; Rosa Heilig, and A. Hopkins, prominent teachers; H. Burnett, baritone; Edward Lankow, basso, formerly of Metropolitan Opera and Boston Opera; Bernardo Olshansky, baritone, formerly of Boston and National Opera Company, of Montreal; Max Salzinger, baritone, who had

many successful appearances at the Maine Festivals and with Mme. Schumann-Heink on tour; Max Friedman, leading tenor of Olmütz and Buda Pesth opera companies; Alfred Enrico, leading tenor, Chemnitz Opera Company, and Henry Parsons, the tenor, who made a successful New York debut at his recent recital.

What the program termed "An Hour of Music" with the pupils of Dudley Buck was given on February 26 at Mr. Buck's Aeolian Hall studios. Although this recital was given by some of the younger pupils of the studios, all showed the results of excellent schooling, and sang artistically. Those who took part were Agnes C. Meyer, Edith Bennett, Valerie McLaughlin, Edna Hasbrough, Madeline Lasse, Jean Volmari, Julia Webb, Messrs. Francis Phillips, Walter Vogel and Emmet Conroy. The accompaniments were well played by Elsie T. Cowen.

GOODRICH ORCHESTRA HEARD

New England Conservatory Forces Give Excellent Concert

BOSTON, March 10.—The New England Conservatory Orchestra and chorus, conducted by Wallace Goodrich, gave a most creditable concert on March 5 in Jordan Hall. The program was made solely from the works of Richard Wagner. Charles Bennett, baritone, and Clarence Shirley, tenor, both of the faculty, assisted, as well as the following advanced students: Edith M. Woodman, Dorothy Cook, Mrs. Marie B. Moore and Agnes D. Reid.

So successful was the concert that the entire program was repeated in the same place on Tuesday afternoon, March 9.

W. H. L.

Guilhermina Suggia, the Portuguese 'cellist, is a conspicuous figure on London's concert stage this season.

"An Interesting and Important Addition to the Season's List of Pianists"

Desider Josef Vecsei

A few press comments on his debut with orchestra in New York, March 2, 1915

NEW YORK EVENING SUN, Mar. 3.—He began with the Saint-Saëns and immediately won the favor of his audience. He is the possessor of a splendid finger technique, and what is much better, he has a beautiful tone and poetic feeling. He played the rhapsodical movement of the Saint-Saëns concerto like an improvisation and revealed perfectly the Oriental atmosphere and color which pervades this fascinating work of the great Frenchman. In this work Saint-Saëns used certain dissonant runs which almost shock the ear, even in these days, but the effect aimed at is achieved. It stands alone, this sudden shock which drops one abruptly into a land of strange instruments and stranger intervals. Mr. Vecsei was equally fortunate in his treatment of the first and last movements. The surging crescendos of the runs in the first movement were especially beautiful. Perhaps even more gratifying were his conception and execution of the Liszt concerto, which had the genuine Hungarian dash, brilliancy, and emotional glow. The orchestral part of this concert was provided by musicians from the New York Symphony Orchestra, conducted with remarkable skill by Victor Kolar.

NEW YORK HERALD, Mar. 3.—Mr. Vecsei is a player of many excellent qualities. His touch is strong and all his runs and rapid passages were exceptionally clear. His octave work in the Liszt concerto was notable. He has a fine command of tonal shadings, though there was much dash and spirit to the performance of the Liszt work.

EVENING MAIL, Mar. 3.—The new pianist showed so much ability in his interpretations of these two works that a genuine desire was aroused to hear him again in a wider variety of selections. He possesses an extraordinarily delicate touch, but with plenty of power in reserve.

Mr. Vecsei is an interesting and important addition to the season's list of pianists.

NEW YORK TIMES, Mar. 3.—He has a good tone and a clear, crisp style.

NEW YORK EVENING TELEGRAM, Mar. 3.—Mr. Vecsei's good tone and crisp, clear style, together with his emotional force and sense of values, was a pleasant revelation and indicated that he is a pianist of more than ordinary attainments and ability.

NEW YORK SUN, Mar. 3.—The pianist met his ordeal gracefully and was much applauded.

NEW YORK TRIBUNE, Mar. 3.—He was heard by a sympathetic audience and made to feel that the purposes of his concert had been fully achieved.

NEW YORK EVENING WORLD, Mar. 3.—Mr. Vecsei showed musical understanding and poetic feeling of no mean order, combined with an effective technique. He made a good impression.

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MRS. HARPER AND KASNER QUARTET CHARM HEARERS

Soprano and String Organization Give
Delightful Program in Brooklyn
Church Concert

Edith Baxter Harper, soprano, assisted by the Kasner String Quartet, appeared in concert in the large auditorium of the Clinton Avenue Congregational Church, Brooklyn, on Friday evening, March 5.

Mrs. Harper was heard in a group of German songs by Mozart, Reger and Strauss; Charpentier's "Depuis le Jour"; a group of French songs by Campra, Pessard, Hahn and Saint-Saëns; a group of songs in English by Ward-Stephens, Ronald, Ware, Thayer and Henschel, and the Bach-Gounod "Ave Maria." Mrs. Harper's voice is a pure soprano of fine quality and much dramatic power and which she uses with skill. Her diction and enunciation in the three languages were exceptionally good.

In the German group her singing of the "Cäcilie" of Strauss was marked by

musicianship and fine style. The Charpentier aria was given with emotional power and was perhaps the climax of a



Edith Baxter Harper, Soprano

well-sung program. Her French group, especially "L'heure Exquise," was sung with finish and fine vocal qualities. Her choice of songs in English won the complete approbation of the audience because

she sang them with a clearness of enunciation and an enthusiasm which brought out their best qualities. The "Ave Maria," with a quartet and organ, was given with repose and religious sentiment. Mrs. Harper was encored after each group and was accorded a most enthusiastic reception.

The Kasner Quartet, consisting of Jacques Kasner, Arthur Judson, Thomas C. Cummings and Russell B. Kingman, was heard in three movements of the Dvorak quartet, which was given with virility and a fine ensemble and of which the slow movement was especially marked by a fine tonal quality; an "Elegie" by A. Walter Kramer, which was played with good repose and style, and the Aztec Dance by Frederick Preston Search, dedicated to the quartet. This is a characteristic and well-written number and was excellently received. The best performance of the quartet was the Andante Cantabile from the Tschai-kowsky Quartet. This was beautifully played and showed the quartet at its best in its tonal and ensemble qualifications. The quartet was recalled several times after this number. Mr. Kingman, in his Chopin transcription, displayed a fine tone and a satisfying interpretative ability which was fully recognized by the audience.

Obligatos by Mr. Kasner and Mr. Kingman were well played, while the accompanist, Herbert Stavely Sammond, did excellent work during the entire program, a program which made great demands on a pianist's accompanying ability.

SECOND BEEBE MUSICALE

Pianist Aided by Vera Poppe in Morning
Program of Interest

Carolyn Beebe's second Lenten morning musicale took place at the New York residence of Mrs. William M. Ivins on March 3. She was assisted by Vera Poppe, cellist. Miss Beebe played the Liszt arrangement of Schubert's "Hark! Hark! the Lark," the Chopin Nocturne in F Major and Hungarian Dance in D Minor by Brahms. Her playing showed well studied interpretation and a certain delightful spontaneity.

Miss Poppe presented the Brahms Sonata in E Minor for piano and 'cello, also the Strauss Sonata in F Major. A list of interest contained Fauré's "Elegie," "Deserted Village" by MacDowell, and "Am Springbrunnen" by Davidoff. "A Little Serenade," composed by Miss Poppe, was heartily encored. Miss Poppe discloses a warm tone and a noble simplicity in its use. Ina F. Grange accompanied with efficient understanding. A. S.

Rubin Goldmark Lectures on "The Orchestra"

"The Orchestra, Its Instruments and How They Are Used," was the subject of a lecture given by Rubin Goldmark last week for the New York Philharmonic Society at the Waldorf-Astoria, the orchestra, under Mr. Strinsky's direction, illustrating his talk.

NEW VOCAL QUARTET HAS HEARING IN PHILADELPHIA

Orpheus Singers Win Favor for Their
Individual and Ensemble Work—
Mr. Hammann's Valuable Aid

PHILADELPHIA, March 9.—The newly organized Orpheus Quartet made its first formal appearance at a concert given in the ballroom of the Ritz-Carlton Hotel last evening, for the benefit of the Emergency Aid Committee for Home Relief, and met with the appreciation of a representative audience. This quartet, which plans to present some unusual programs, and to seek recognition in the wider concert field of the country, is composed of the following well-known local singers: Edna Harwood Baugher, soprano; Mabel Addison, contralto; Henri Merriken, tenor, and Donald Redding, baritone, with Ellis Clark Hammann as accompanist.

The program last evening was made up of songs in English. Miss Baugher's voice, a pure soprano of mellow and sweet quality, gave real pleasure in her expressive delivery of "Every Kiss Is a Song," by Massenet, and "The Gift," by Brown, while the "Will o' the Wisp" was sung with much daintiness and charm, as an encore. Miss Addison's contralto was most effective in combination with the other voices, though her solos were sung with authority, and she also was heard to good advantage in the duet, "Under the Desert Star," by Bowles, with Mr. Merriken. In his solos, particularly Schneider's admirable descriptive song, "The Cave," Mr. Merriken revealed in an agreeable manner his firm, resonant tenor, which he uses with notable ease throughout an excellent range. As for Mr. Redding, this young baritone has a rare vocal equipment, as to roundness, richness and sympathy of tone, while he sings with good method and feeling. Homer's "The Pauper's Drive" was given with pathos and dramatic effect, and Cornelius's "The Monotone" was done with artistic control.

The work of the quartet in its selections, "Bedouin Song," by Foote; "The Rosary," Nevin; "A Perfect Day," Carrie Jacobs-Bond, and "Cast Thy Burden," from Mendelssohn's "Elijah," showed capability and versatility. The voices blend admirably, with no marring of the ensemble, and the quartet displayed pleasing quality and balance of tone.

The organization is fortunate in having secured Ellis Clark Hammann to act as its accompanist, as Mr. Hammann's superiority in this difficult field of music has been widely recognized. It has been observed frequently that he invariably adds to the artistic value of any program upon which he appears, either as soloist or accompanist, his ability in the latter capacity having in particular won the most cordial recognition. A. L. T.

In the Green Room of the McAlpin Hotel, New York, on March 5, Jeannette Cazeaux, soprano, presented to a good sized audience a program of Old French songs. She made a charming picture in her old French costume and received many recalls.

Mme. Anita RIO

Wins Notable Triumph
at Springfield, Mass., as Soloist with the
ORPHEUS CLUB

PRESS COMMENTS

Springfield Daily Republican, Jan. 27, 1915.

THE ORPHEUS CLUB CONCERT

ANITA RIO IS THE SOLOIST

One of the most successful concerts in all the 41 years of the Orpheus Club's history was that given last evening in the Auditorium under the direction of John J. Bishop.

The club was fortunate in securing as soloist Anita Rio, who sang here at three successive festivals in 1902, 1903 and 1904, and had not been heard here since. She was then very young and just beginning her career as a prima donna; she is still young and her voice has the same beauty it had then, while it is of even ampler volume. It may be that Nature was too generous to Anita Rio, that she would have sung better if she had had to work harder to sing well. She does so easily what she does, and gives so much pleasure in doing it.

Springfield Union.

ORPHEUS CONCERT WITH MME. ANITA RIO FAMOUS ARTIST

The 41st season's appearance of the Orpheus Club with the famous soprano, Madame Rio, as chief attraction.

It was a more matronly but not the less charming Anita Rio than the one who a few short years ago used to enchant big oratorio audiences in Boston's Symphony Hall, who gave brilliant assistance at last night's concert. She seems to give the utmost of her splendid artistic strength to her measures, as formerly, with an unquestionably added facility, born of the highest European cultivation. As a natural result her truly superb vocalization in the "Aida" aria simply soared above and beyond the usual for a concert stage rendition. It was the very fervor of the reading which made it unmistakably Verdi, and pre-

pared the audience for the quite different beauty of each of her following numbers. In the trio of songs beginning with the lovely English version of Schubert's "Hedge Roses," and ending with the tricksome and always welcome "Will-o'-the-Wisp," she was perhaps at her exalted best, and the dainty "So Sweet Is She," with which she responded to an insistent encore, was fully in keeping with the rest. Her singing of the quaint Neapolitan folk songs, particularly the Tosti "Marechiale," with its brilliant echo-pendants, was memorable. In all her songs she met the constantly changing requirements with the ease of intimate acquaintance and skilfully directed experience. It goes without saying that she was received with an enthusiasm seldom equaled in a local audience.

Springfield Daily News.

Mme. Rio, who used to be a favorite in our musical festivals here some years ago, returned last evening a much more finished artist in every way, but robbed of none of the charms that distinguished her when she was making her way in oratorio. Last evening she made her first appearance in the aria, "Ritorna Vincitor" from Verdi's "Aida," of which she gave a superb and thrilling rendition, granting for encore the lovely "From the Land of Sky Blue Waters," which afforded a striking contrast. The group of Neapolitan songs which she gave later in the evening and the songs by Taubert and Spross, also revealed her voice and method to excellent advantage. She was warmly received, the reception accorded her being merited.

Springfield Homestead.

The piece de resistance was no doubt Mme. Anita Rio. She began with Verdi's famous aria from "Aida," "Ritorna Vincitor," and closed with two Neapolitan folk songs, one by de Curtis and one by Tosti. Mme. Rio's voice needs to be heard several times in order to gain full appreciation and understanding. It is rather light and somewhat restrained, and is more effective in the graceful simple songs than in the more pretentious numbers. The "Marechiale" with perfect Italian enunciation was her best.

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LARGEST AUDIENCE OF CAMPUS SERIES

Mr. Werrenrath's Chorus Sings
Admirably—Miss Hinkle's
Art Gives Delight

Reinold Werrenrath and the remainder of the committee which has been handling the campus concert course of New York University were rewarded at the fourth concert, on March 8, by the presence of the largest audience of the series. Mr. Werrenrath announced during a brief talk that the course would be carried on in the future under direct university supervision and that the present committee would act in an advisory capacity. He took occasion to express his appreciation of the valuable and unpretentious service rendered during the four years of the course by his fellow committeeman, Cyrille Carreau.

Mr. Werrenrath added that the University Heights Choral Society had developed such *esprit de corps* that it would be carried on more actively next season, with one concert devoted to glees, madrigals, etc., and another in the Spring which would introduce a new dramatic cantata (as yet unwritten) by Deems Taylor, who is one of the university's honored graduates. Mr. Werrenrath related that he had been encouraged to continue the chorus by Mme. Schumann-Heink, who had volunteered to sing for this cause, that of making N. Y. U. a cultural and social center as well as an institution of learning. In the noted contralto's illness, Mr. Werrenrath stated, he was fortunate in securing such an acceptable substitute for Mme. Schumann-Heink as Florence Hinkle, who had come to them on the same generous terms.

Miss Hinkle revealed anew the rare beauties of her art, such as must make this American-trained native soprano a source of pride to the music lovers of her country. She evoked expressions of delight in a *lieder* group, of which her Schubert "Frühlingsglaube" and Hermann's "Ich hab' mir mein Kindel" were especially admired. Coleridge-Taylor's

"Life and Death" was made the gem of her songs in English. Her encores were "Sing to Me, Sing," by Homer, and the Salter "Come to the Garden, Love."

Mr. Werrenrath gained admirable results with his chorus, which needs only the further strengthening of its male voice section to be an altogether well rounded choral body. The chorus was supported by Harry R. Spier at the piano and Harold Osborn Smith at the organ in its finely sung "Meistersinger" Chorale, the Kremser "Hymn to the Madonna," in which Miss Hinkle sang the incidental solo, and the extremely effective "Chambered Nautilus" of Deems Taylor, who stepped forth from the tenor section to acknowledge the plaudits at the close. Gratifyingly good a *capella* singing was achieved in Harry T. Burleigh's arrangement of two negro spirituals and in two Russian folk-songs. K. S. C.

OPERA RECITAL FOR BLIND

Mrs. Bready Explains Scenes of "Rheingold" to Sightless Hearers

What was probably the first opera recital offered to blind people was recently given by Mrs. George Lee Bready, at the "Lighthouse for the Blind." The subject was "Rheingold" and this music drama was expounded in such fashion as vividly to conjure up its powerful scenes.

Mrs. Bready took up the work in less detail than is her usual wont, but managed to cover her ground thoroughly. The blind folk listened raptly to the music and its accompanying explanation, and revealed by their facial expressions the intense interest which the artist's exposition of Wagner's music drama aroused. The weather was exceedingly inclement, which doubtless curtailed the size of the audience. It is Mrs. Bready's intention to complete the trilogy under these auspices.

Hofmann in Brooklyn Rubinstein Program of Damrosch

Rubinstein in the hands of Josef Hofmann proved a highly acceptable program for the generous patronage of the New York Symphony's "master composer" concert in Brooklyn on March 1. G. C. T.

FLONZALEYS CLOSE NEW YORK SERIES

Mr. Pochon Plays Mór Preludes
Dedicated to Him—Rare
Art of Quartet

Closing its New York season in a blaze of glory the Flonzaley Quartet appeared at Aeolian Hall on Monday evening, March 8, in a program that was made up of Brahms's C Minor Quartet, Three Preludes, Op. 100, by Emanuel Mór for violin alone, and Beethoven's C Sharp Minor Quartet, Op. 131.

The Flonzaleys have been with us long enough now to make unnecessary detailed description of their superlative playing. Such quartet playing is one of the rarest privileges with which music-lovers are blessed. The recording of the perfection of ensemble at this late day, as regards Messrs. Betti, Pochon, Ara and d'Archangeau, and the singing out of specific virtues means little or nothing. Suffice it to say that their wonderful rich, sonorous and always plastic performances remain unrivalled, that they touch the summit in their chosen field. That they did the Brahms superbly must be noted, for it was the first time that these four artists have played Brahms for us. Whether or not they have up to the present thought him unsuited to their style or whether they belong to that small but persistent contingent of music-lovers that does not like Brahms, their playing of this quartet proved that they can present his glorious music as he conceived it and as it should be done.

From year to year we get our only dose of Emanuel Mór from the Flonzaleys. This time, Mr. Pochon chose to play three preludes from a set of "Quatre Préludes en Forme de Suite pour Violon Seul." There is nothing to be said of the music of Mór that has not been said before; these preludes are quite as uninteresting, they lack vitality and inspiration just as much as his other works. Mr. Pochon, to whom they are dedicated, played them with devotion and almost succeeded in making the second one, *Largo*, seem real as music. As a noted musician remarked what seemed good in it was achieved through the superb art of the player and not through the composer's message. Mr. Pochon was given a warm welcome when he appeared on the stage to play these pieces, besides numerous recalls at the close.

The problem of Beethoven's last quartets confronts us every time we hear them. It is maintained by authorities that in them lies the essence of modern music, that they are metaphysical, philosophical, in short that they are the fullest expression of the master arrived at maturity. Perhaps they are. Yet they seem to contain many more undistinguished thematic ideas than, for example, the set Op. 59, the "Harfen" Quartet or the Op. 95. This one, Op. 131, called forth a very theatric word-picture from no less a master than Richard Wagner and it was inserted on the program on this occasion. The Flonzaleys' performance was a worthy one, yet they could not make the dull spots interesting, nor dispel the idea that there is very much useless repetition in the work. There is a contention on the part of those who find these late Beethoven quartets heaven-storming in greatness and profundity that one has to grow old in music before one can appreciate them. Schumann called his children piano pieces "Album for the Young"; it is a pity that Beethoven did not dub these works "Quartets for the Old." A. W. K.

BOSTON'S APOLLO CLUB

Third Concert of Its Forty-fourth Season Highly Successful

Boston, March 7.—The Apollo Club, Emil Mollenhauer, conductor, gave the third concert of its forty-fourth season in Jordan Hall last Tuesday evening. There was the usual large and appreciative audience and much enthusiasm in the course of the evening. The program follows:

"The Beleaguered," Sullivan; "Knowledge," Robinson; "Gifts," Cobb; "Faust Fantasy," Wieniawski; Marie Nichols; "Italian Salad," Genée, with tenor solo by F. Paul Welsch; "The Nun," Thayer; "In the Woods," Schreck, with baritone solo by John W. Webster; "Winter's Night Thoughts," Felton; "La Précieuse," Couperin; "Larghetto," Nardini; "Perpetuum Mobile," Navecek; Miss Nichols; "Venetian Love Song," Saar, with violin obbligato and quartet by Arthur J. Levack, Elbridge C. Merrill, Myron F. Welsch and Frank E. Allen; "Consecration of Song,"

Mair, with tenor and baritone solos by Thomas M. White and Waldo W. Cole.

Miss Nichols, an experienced and capable violinist, played with taste and charm compositions well suited to display her talents. The singing of the chorus was exemplary in its observation of light and shade, its rhythm and diction. Few concerts are given during the Winter when chorus, conductor and audience are observed in such rapport.

NEW PHILADELPHIA CONDUCTOR

Walter Pfeiffer Directs Schubert Bund in Orchestra Concert

PHILADELPHIA, March 8.—The annual concert of the Franz Schubert Bund, an orchestra of eighty-five members, made up of local professional musicians, was given before a large audience at the Lyric Theater last evening. Three prominent members of the Philadelphia Orchestra were engaged in the presentation of the program, Walter Pfeiffer, as conductor, John K. Witze-mann as concertmaster, and Hedda Van den Beemt as the violin soloist. Mr. Pfeiffer made his first appearance as conductor of the Schubert Bund last evening, and gave unmistakable evidence of his ability in this direction, especially in the extremely creditable interpretation of Beethoven's Eighth Symphony. The "Oberon" Overture of Weber was given with delicacy and a fair realization of its melodious charm, while Wagner's "Meistersinger" Vorspiel closed a program which won merited appreciation, Mr. Pfeiffer's reception being noticeably cordial.

Mr. Van den Beemt was heard in Mendelssohn's E Minor Concerto, and his playing was marked by technical proficiency, a pure, melodious tone and a good measure of sympathy and expressiveness. He also was warmly applauded. A. L. T.

William Simmons in Newark Appearances

At the special patriotic musical service held at the Roseville M. E. Church, Newark, N. J., on Sunday evening, February 21, William Simmons, the popular New York baritone, was heard in Huhn's "Invictus," DeKoven's "Recessional" and Chadwick's "He Maketh Wars to Cease." The church was crowded to the doors, the audience numbering nearly 2,000 persons. On the afternoon of February 9, Mr. Simmons scored heavily in a concert at the Bamberger Auditorium in Newark, where he appeared with Edith Chapman Gould, soprano. Mr. Simmons sang songs by Quilter, Black, Wells, Löhr, Huhn and Kramer, and the Prologue to "Pagliacci" stirringly. Mrs. Gould was heard in some old English airs and Weckerlin Bergerettes and was applauded to the echo. A capacity audience heard the concert, which was arranged by Mrs. Robert S. Graham.

Mme. Louise Edvina, of the Boston and Covent Garden Opera companies, was the soloist on February 11 at a concert of the Royal Philharmonic Society of London.

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RICHARD ALDRICH, in the New York Times, Jan. 16, 1915:

These artists can generally be counted on to furnish an interesting evening of music when they appear, and last night's recital offered no exception to the rule. What was most notable in the work of the pair, however, was their sensitive adjustment to the demands of the style proper to the occasion, which involves unflinching co-operation and methods adjusted to the delicate and intimate nature of the material. These qualities were in evidence throughout the evening, but especially in the playing of Franck's Sonata, which was set forth with a fine feeling for its mystic and poetical atmosphere.

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REINALD
WERRENATH

THE HARTFORD TIMES, Feb. 26, 1915.—Mr. Werrenrath is fortunate in the possession of a musical, naturally-placed baritone voice, powerful, ample in range, and sensitive to color necessities. * * * His singing suggests intelligence and intelligent study, imagination and individuality.

MANAGEMENT—WOLFSOHN MUSICAL BUREAU

SAN FRANCISCO HAS LAMBARDI OPERA

Success of Constantino and Miss Parnell—Sarama Reynolds Fêted

Bureau of Musical America,
1101 Pine Street,
San Francisco, March 3, 1915.

THE National Grand Opera Company, Mario Lambardi impresario, declined to accept the Cort Theater time of two weeks that was offered instead of the original four weeks' engagement, and on Monday night it opened at the Gaiety. The length of the season will depend on the patronage; but thus far the outlook is bright, and, notwithstanding the announcement that the Bevani Company will endeavor to re-establish itself within two weeks in rivalry at the Savoy Theater, the management is confident of an extended and successful run.

"Rigoletto" was the first production. Constantino, as the Duke, attracted an audience that packed the theater to the doors. This was his first appearance in San Francisco since the San Carlo Company's visit eight years ago, and the development of his art has made of him a singer far superior to the Constantino who starred in that earlier season. He was given a tremendous welcome, and encores were frequent. Evelyn Parnell, the *Gilda*, made a genuine success. The quartet was completed by Bartolomeo Dadone and Luisa Cecchetti. Dadone proved an excellent actor, and his singing was artistic. Olinto Lombardi invested the character of *Sparafucile* with unusual interest.

Verdi's "I Lombardi," on Tuesday evening, was of extraordinary interest

on account of the San Francisco debut, as *Giselda*, of Sarama Reynolds, the daughter of Joshua Reynolds, of El Paso. In the afternoon preceding Miss Reynolds' first San Francisco appearance, the Texas Building at the Exposition was dedicated. Miss Reynolds was a guest of honor at the "Texas Day" exercises. Then at evening the Lone Star delegation transferred the celebration activities to the Gaiety Theater and made a "Texas Night" of it there. Miss Reynolds not only delighted her Texas friends, but also won the admiration of the San Francisco opera-goers. Others in the excellent cast were Italo Picchi, Eugenio de Folco, Gerolamo Ingar and Tina Schinetti. The National Company has a satisfactory chorus and a good orchestra, with Fulgenzio Guerrieri as conductor.

August Bosc, Exposition Orchestra director, has arrived from Paris. This evening he assumed his new duties. Max Bendix has had sole charge of the orchestra thus far.

Eleonora de Cisneros is singing at the Orpheum this week.

Zimbalist played at the Columbia Theater last Sunday afternoon, with Chotzinoff at the piano. The program consisted of the Brahms D Minor Sonata for violin and piano, Spohr's D Minor Concerto, Wieniawski's "Faust" Fantasia and two groups of smaller compositions.

The Welsh people are energetic in their preparations for the 1915 Eisteddfod, which is to be held here in July. As already made known in MUSICAL AMERICA, numerous large prizes will be offered in this world competition of singers, the chief choral prize being \$10,000.

Henry Hadley's Trio in C Major, Op. 93, No. 1, was the opening number in a highly interesting program played by the Pasmore Trio at Sorosis Hall last night.

THOMAS NUNAN.

MACDOWELL CLUB RECITAL

Lucy Gates, Vera Poppe and Miss Beebe in Attractive Program

Among the many enjoyable recitals given by the Committee on Music of the MacDowell Club of New York, the joint appearance of Vera Poppe, cellist; Carolyn Beebe, pianist, and Lucy Gates, soprano, on March 5, stands out prominently.

Miss Beebe and Miss Poppe repeated with success the Brahms Sonata in E Minor, which they played at the Lenten Morning Musicales on Wednesday. Miss Beebe also played the Alabieff-Liszt "Le Rossignol," a Brahms "Hungarian Dance" and Chopin's Nocturne in F Major. She concluded the program with Miss Poppe by presenting the Sonata in F Major by Richard Strauss. Miss Beebe played with certainty and poetic feeling.

Miss Poppe's "A Little Serenade" and "Volga" (from a Russian folk-song) were redemanded. She also performed "A Deserted Farm," by MacDowell, and "Am Springbrunnen" by Davidoff, showing fine feeling and a warm tone. Ina F. Grange played her accompaniments.

Miss Gates displayed not only her beautiful soprano voice, but her interest in the composers of her country in using the compositions of Americans. She offered Four Songs, op. 56, by MacDowell, and John Alden Carpenter's "The Day Is No More," the latter, which was sung for the first time, being repeated. Marshall Kernochan had to acknowledge the applause which greeted his two songs, "Lilacs" and "A Child's Song." The two concluding songs of Miss Gates' program were Marion Bauer's "Wär ich ein Vögelein" and "Threads of Brass." A. S.

CONCERT OF DEMAREST MUSIC

Works of American Composer Heard at Wanamaker Auditorium

The seventh of the series of concerts devoted to the works of American composers at Wanamaker's, on March 9, set before a large and appreciative audience the compositions of Clifford Demarest. Rosalie Wirthlin, contralto, and Gordon Kahn, violinist, assisted in interpreting the works of this earnest and sincere American.

Mr. Demarest, who has been successful in the field of composition, is best known through his works for the organ. While most of the program consisted of compositions for the organ, besides these there were two groups offered, "Melodie Pastorale" and Cantabile in E for the violin, and two songs for contralto. Mr. Kahn played with a certain amount of poetic feeling and a pleasing tone both of the violin compositions.

Miss Wirthlin, though asking indulgence for sudden hoarseness, sang beautifully "The Poet's Song," and "A Lullaby." The latter had a direct and appealing simplicity and was enthusiastically applauded. The composer accompanied the artists, as well as playing his other compositions. His first set comprised a Festival Finale in C, Cantilena in A Flat and Aria in D. Two very melodious works were "Serenade" and "Canzona." "Sorrow and Joy" worked up to an effective climax and is melodious and interesting in character. The program ended with a "Pastoral" Suite.

DR. WOLLE'S ORGAN RECITAL

Florence Mulford Hunt Aids Conductor of Bach Festival

NEWARK, N. J., March 6.—The famous founder of the Bach Festivals in Bethlehem, Pa., Dr. J. Fred. Wolle, gave an organ recital in Forest Hill Presbyterian Church on Thursday evening, March 4. He was assisted by Florence Mulford Hunt of the Metropolitan Opera Company, who was accompanied by J. Sully Shugard. Dr. Wolle played Bach's Preludes in E Flat and G, "The Little Post-Horn Air" and the Chorale, "Herzlich Thut mich verlangen"; the "Tannhäuser" Overture, Shelly's "Minuet," Jonas's "Melody," Widor's "Scherzo," Lanier's "Flute" and Thiele's "Chromatic Fantasia."

Mme. Mulford-Hunt sang the Massenet "Pleurez mes Yeux" from "Le Cid," Hildach's "Lenz," Rachmaninoff's "Oh Thou Billowy Harvest Field" and Brahms's "Die Mainacht." In the Brahms number her voice was at its best, its noble passages being sung with a breadth and dignity that was impressive. The audience taxed the seating capacity of the church. S. W.

NEW TRIO PERFORMED

Tonkünstler Society Hears Meritorious Work by Philharmonic Flautist

A unique feature of the Tonkünstler Society's concert at Memorial Hall, Brooklyn, on March 2, was the appearance of a trio of wind instruments, flute, oboe and English horn, played by Nicholas Laucella, F. De Angelis and F. Santangelo respectively, all members of the New York Philharmonic Society. Their offering was a divertissement in D Major, Op. 3, in three movements, by Nicholas Laucella, flautist of the trio. Keen interest was displayed by the large audience, and the splendid work of the artists won them many recalls. The composition is oddly beautiful and contains much of musical merit.

The program opened with César Franck's Sonata in A Major, for violin and piano, splendidly given by Henry

Schradiack, the veteran violinist, and Alex Rhim, pianist. Ashley Ropps, baritone, in making his initial appearance with the society, presented first a group of three German *lieder*, "Herbst" and "Im Zitternden Mondlicht," by Eugen Haile, and Hugo Kaun's "Daheim," revealing not only a perfect diction but a full understanding of the text. Mr. Ropps was heard later in three widely contrasted songs in English, "The Island of Gardens," by S. Coleridge-Taylor; "The Oblation," Harriet Ware, and "Don Juan's Serenade," by Tschaiowsky, each given its full poetic and musical value, with abundance of tone-coloring. After being recalled the baritone added "Morning," by Oley Speaks, which was also greatly enjoyed.

The concert was brought to a successful close with a quartet for violin, viola, violoncello and piano, Brahms's G Minor, Op. 25, played by Alex Rhim, Henry Schradiack, Ernst H. Bauer and Gustav O. Hornberger, whose work, individually and collectively, was of an exceedingly high order.

ROSE BRYANT'S CONCERTS

Many Choral Appearances for Contralto in Various Cities

Rose Bryant, the young American contralto, whose singing has aroused much favorable comment, has been engaged as soloist with the New York Oratorio Society and will be heard in Bach's "Magnificat" given in Carnegie Hall on March



Rose Bryant, Popular American Contralto

24. Miss Bryant will also appear at the performance of the new Irish opera, "Muirgheis," which will be produced for the first time at Aeolian Hall on April 5. Miss Bryant, who is the contralto soloist of the Fifth Avenue Brick Presbyterian Church, has already distinguished herself as soloist with numerous societies of prominence throughout the country.

Prominent among her many engagements this season may be mentioned a performance of "The Messiah," with the Bridgeport Oratorio Society, under the direction of Arthur Mees; "Faust" in concert form with the Troy Choral Society, which will make her fifth appearance with this organization. Other prominent appearances include her singing of Coleridge-Taylor's "A Tale of Old Japan" with the Mendelssohn Club of Philadelphia and song recitals in Amsterdam, N. Y., and New Britain, Conn. She was the assisting singer in Clarence Dickinson's Bach program at the Union Theological Seminary; she appeared before the Century Club, at the Hotel Astor, besides singing at several Red Cross benefit concerts. Furthermore, she was heard in Goring Thomas's "Swan and Skylark" at Beacon, N. Y., appeared for the third time in "The Messiah" at Elizabeth, N. J., also singing for the Mt. Vernon (N. Y.) Choral Society.

Angelo Cortese and Mrs. Frances McLean in Chattanooga Recital

CHATTANOOGA, TENN., Feb. 28.—A splendid recital given by Angelo Cortese, the harpist, and Mrs. Frances McLean, soprano, was heard recently in the Lyric Theater. Mr. Cortese was given an ovation for his superb performance of a number of taxing harp compositions. Mrs. McLean won several recalls with groups in English, French and German.

FURTHER GROWTH IN SAN ANTONIO'S APPRECIATION

Fourth Orchestra Concert Shows City's Advanced Understanding—Prominent Musicians in Club Event

SAN ANTONIO, TEX., March 6.—The San Antonio Symphony Orchestra, Arthur Claassen, conductor, gave its fourth concert last Wednesday. The program, which was composed of Beethoven's Symphony, No. 4; Weber's Overture to "Freischütz"; Liszt's Polonaise in E Flat, arranged by Miller Berghaus, and two Slavonic Dances by Dvorak, was one which not only demanded the utmost skill and musical feeling on the part of the players, but also the absolute attention and understanding of the hearer. The pleasure and enthusiasm expressed by all showed that both the orchestra and the audiences are reaching higher levels in musical understanding and appreciation, and proved the power of a symphony orchestra in a city as an educator.

The soloists for the evening were Maurice Matthews, violinist, and Mrs. Charles B. Gatewood, soprano. Mr. Matthews aroused the audience with a most brilliant and artistic performance of Saint-Saëns Rondo Capriccioso. Mrs. Gates displayed a voice of charming quality and great flexibility, and her singing was greatly enjoyed.

The San Antonio Musical Club gave a delightful musicale at the St. Anthony Hotel on the last Saturday in February. The personnel of the program included prominent professional musicians of San Antonio. The participants were Mrs. Harold Schramm, violinist; Mrs. Annie-Seebe Fowler, cellist; Mrs. Eugene Staffel, pianist; Elsa Harms, contralto; Mary Hewson, accompanist; Mary Panoast, violinist; Mildred Gates, accompanist; Ruth Binghamon, pianist; Charles Lee, tenor, and the Orpheus Quartet composed of Mrs. L. L. Marks, soprano Mrs. Ernest Scrivener, contralto, Mr. Lee and Gilbert Schramm, baritone. C. D. M.

Quartet of Soloists in Attractive East Orange Concert

NEWARK, N. J., March 6.—The auditorium of the East Orange High School was the scene on Tuesday evening last of a concert of exceptional merit participated in by four artists of high rank. Leopold Winkler, pianist; Leo Schulz, cellist; Maximilian Pilzer, violinist, and Christine Schutz, contralto, constituted the quartet, and Max Lieblich was the efficient accompanist. Mr. Winkler scored most heavily in the Liszt Rhapsody, No. 2, which received a noteworthy interpretation. Mr. Pilzer's technical and artistic equipment was employed with characteristic distinction, and Leo Schulz displayed a beauty of tone that caused delighted expressions of approval.

The singer's share in the performance was well carried through by Miss Schutz, whose voice is a deep contralto and who sings with great intelligence and musical understanding. There was a large and applauding audience. S. W.

Brooklyn Hears "Sans-Gêne"

"Madame Sans-Gêne" was given inspiringly at the Brooklyn Academy of Music on March 2 before an audience of great size and appreciative mind. Geraldine Farrar as *Caterina* again displayed a naïve charm of impersonation and sang with sympathetic beauty. Amato, as *Napoleon*, and Martinelli as *Lefebvre*, delighted their hearers, the former's acting contributing strongly to the performance. Although, as *Conte di Neipperg*, was in admirable voice and looked the nobleman, De Seguro was *Fouché*; Vera Curtis, *Queen Carolina*; Miss Egner, *Elisa*; Rita Fornia, *Giulia*; Sophie Braslau, *La Rossa*; Bada, *Despreaux*. G. C. T.

Diana Yorke in French Songs

Diana Yorke, the young interpreter of French songs, sang with success on Sunday evening, March 7, at the "Parisien Café Chantant" of the Théâtre Française at the Century Lyceum in New York. Her program included "Bonjour Suzanne," of Delibes, and Hue's "A des Oiseaux." She responded to the enthusiastic applause, with the Bergerette, "Maman Dites-moi."

The new West End Male Glee Club, of Albany, N. Y., made its first public appearance recently at a meeting of the Men's Club of the West End Presbyterian Church. Frank Gardner Smith is the musical director.



Leon Rice, tenor, appeared in the Huntington (W. Va.) Theater on February 19.

Mary A. Coale, organist, and Grace M. Hoffman, soprano, alumnae of Smith College, gave a recital in John M. Greene Hall on February 24.

Mrs. Caroline Arbenz gave a lecture on "Music as a Factor in Our Lives" on February 23, before the Women's Alliance of Wheeling, W. Va.

Albert W. Snow, organist at the Church of the Advent, Boston, played the third in a series of Lenten organ recitals in that edifice on Thursday afternoon, March 4.

The Woman's Club of Fairmont, W. Va., at its meeting on February 19 discussed German operas. Mrs. H. G. Stoetzer gave a brilliant talk on "The Legend of German Opera."

Pupils of Mr. and Mrs. Louis T. Krause played in a recital at the Troy (N. Y.) Conservatory of Music. Mr. Krause was the accompanist and many of the offerings were of his composition.

Bernard Ferguson, baritone, accompanied by Adelina Connell, sang a group of German songs at the March concert of the Music Lovers' Club in Boston, in Steinert Hall, on Monday morning, March 1.

Pupils of Mrs. J. C. Dunn gave a recital of sacred song in Eastern College Auditorium, Manassas, Va., on February 28. The diversified program was intelligently presented and was heard by a good-sized audience.

Adrian Schubert, one of the 'cellists at the Metropolitan Opera House, is composing the music for an operetta, "Gay Revillon, or Maid of My Dreams," the libretto of which is being written by Charles Henry Dorr.

The musical club of Williston (Mass.) Seminary gave a concert on March 5, in the Florence Congregation Church. The feature of the program was the work of a quartet composed of Messrs. Moberg, Coleman, Hazeldine and Jobin.

Philip Spooner, tenor, will make his last New York appearance this season at the Waldorf-Astoria at a musicale and dramatic entertainment for the benefit of the Little Mothers' Aid Association, on Monday afternoon, March 15.

Catherine Freas, soprano; Alice Farr, 'cellist, and Ruth L. Rogers, contralto, students at Mount Holyoke College, gave a recital there on February 18. The accompanists were Catherine J. Williams and Esther B. Merriam.

Two of Boston's capable concert artists appeared on the program of the Musical Art Club given in that city at the Toy Theater on Monday morning, March 4, namely Esther J. Schildbach, pianist, and Martha Atwood-Baker, soprano.

Pupils of Clara D. Madison were heard in a recent San Antonio recital, a feature being the playing of Minnie Hirsch. The D'Acugna Musical Society provided a program of which the singing of Josephine Lucchese was especially worthy of praise.

The new quartet of the First Congregational Church of West Haven, Conn., will comprise Freda Mendel, soprano; May Lawson, contralto; Raymond Clark, tenor, and Harold Mix, basso. George T. Birks will be the organist and choir director.

Mauder's "Penitence, Pardon and Peace" was given an excellent performance at Trinity Church, Pawtucket, R. I., on February 28, the choir being assisted by Ivy Hustler, soprano; William L. Sweet, baritone, and Walter Cook, baritone.

"Heroic Women," a program of poetry, tableaux, music and dance selected from "Daughters of Dawn" and "Earth Deities," by Mary Perry King and Bliss Carman, was presented on the morning of Thursday, March 4, at the Plaza Hotel in New York.

The joint song recital of Minnie Tracey and Elena de Olloqui, which was to have taken place on March 1 at the MacDowell Club, No. 108 West Fifty-fifth street, New York, was postponed, on account of the illness of Miss Tracey, to March 16.

Frieda Almquist, thirteen years old, who was studying to become a pianist, was killed by an automobile in Ridge-wood, N. J., on February 27, while returning to her home from New York, where she had attended a performance by Josef Hofmann.

The Gilbert and Sullivan cantata, "Trial by Jury," was recently presented by the Charleston (W. Va.) Choral Club, under Prof. J. Henry Francis's direction. The principals were Frank Hurlbutt, Max Blocker, W. P. Hardbarger, Virginia Williamson, Billy Williams and Dr. H. F. Barr.

Freda Mendel, soprano, and Leo Schulz, 'cellist, gave a recital recently in Harmonie Hall, New Haven, Conn. Miss Mendel sang with charm an aria from "Carmen" and a group of German songs, and Mr. Schulz played with his accustomed artistry. Their accompanist was Ruth Seltman.

The Chaminade Club of Providence, R. I., gave a concert in Fröbel Hall on February 18. Participating in the attractive program were Edith Gyllenberg, pianist, a quartet composed of Olive Russell, Bessie Birch, Mrs. Clinton White and Mrs. George Lomas and Mrs. Sproate-Deal, pianist.

Under the auspices of the Playground Association, Providence, R. I., a concert was given recently in the Vineyard Street School under the direction of Olive Stafford. The soloists were Mrs. William Huntoon, soprano; Ruth Moulton, violinist; Ruth Whipple, pianist, and Olive Stafford, accompanist.

About 300 persons heard the concert given at the White Church, Chicopee, Mass., on March 5, by Florence Short-sleeve's orchestra. The latter numbers thirty instruments. The following soloists appeared: Mrs. L. D. Etman, contralto; Mrs. G. H. F. Hopkins, 'cellist, and Miss Gildersleeve, violinist.

Fritz Kreisler played compositions by Handel, Bach, Couperin, Gluck, Fran-coeur, Tartini, Cottenet and himself at a recital for the benefit of a hospital at Wuchang, China, given on February 25 at the New York home of Mrs. John Jacob Astor. As a result, nearly \$3,000 is assured the hospital.

The Providence Art Club held one of its "Ladies' Afternoons" on March 2, John Archer reading a paper on "Evolution of American Music," which was illustrated by Geneva Holmes Jefferds, soprano; Mme. Claudia Rhea Fournier, contralto; Elizabeth Stanley, violinist, and May Atwood and Stuart Ross at the piano.

A musicale-tea was given on February 21 by Lenora Sparkes, the popular soprano of the Metropolitan Opera Company. Miss Sparkes sang a number of songs, as did Robert Maitland, the English baritone. May Mukle offered admirable 'cello solos. The accompaniments were supplied effectively by Julia R. Waixel.

Albert H. Landis and Alverna M. Zeigler, of Carlisle, Pa., were married recently. The bride is a teacher of instrumental music and a member of the choir of St. Paul's Lutheran Church. Hilda M. Kuntz, a well known soprano soloist of Allentown, Pa., was married recently to Alvin H. Butz of the same place.

Frederick Johnson, pianist and pupil of Mme. Helen Hopekirk, played before the Mt. Holyoke College Association at Hotel Vendome, Boston, on Saturday, February 27. His program consisted of numbers by Chopin and a group of modern composers. A large audience enthusiastically applauded his creditable performance.

The first public concert of the Amherst (Mass.) High School musical clubs was given on February 26, in Masonic Hall. Homer Barnes, the conductor, arranged an attractive program. The following soloists were heard: Frederick Waugh, Verteue Bement, Ruth Fernald, Earl Morgan, Elizabeth Kelsey, Homer Barnes and Ralph Ward.

Ada C. Whittemore, violinist, played with stirring effect at a concert given to celebrate the tenth anniversary of the Mendelssohn Club of Brockton, Mass., on February 23, and also at a concert of the Music Lovers' Club in Boston, March 1. Her finished performance of Svendsen's "Romance" and César Cui's "Orientale" was warmly applauded.

Asbury Church Choir of Scranton, Pa., gave its annual Spring concert recently at the church. The choir of forty voices was assisted by Mrs. B. T. Jayne, soprano; Sarah Jenkins, Contralto; Gwilym Anwyl, tenor; Walter S. Lutz, bass. The program was varied, and included several splendid organ numbers by Marqueen Fenstermacher. Mr. Lutz conducted.

First of the Lenten organ recitals by J. Warren Andrews at the Church of the Divine Paternity, New York, was that of February 25, in which Mr. Andrews was assisted by Vernon T. Carey, tenor. Mr. Andrews, who is the warden of the American Guild of Organists, gave the recital at the installation of the Kansas Chapter on February 17 at Topeka.

Alfred Giessing, the Danish 'cellist, has arrived in New York, where, owing to conditions abroad, he will resume teaching and concert work. He was once a student at the Königliche Hochschule, Berlin, and has played under the bâton of Joachim, Brahms, Rubinstein, Hans von Bülow, Dvorak and other celebrities. He is widely known as a chamber music artist.

Rossini's "Stabat Mater" was presented on March 7 at the First Baptist Church, Philadelphia, by the choir under Frederick Maxson, organist and musical director. The choir comprises the following: Isabel R. Buchanan, Mrs. H. E. Leonard, Edith L. Gastel, Phil Hipple, C. A. Hartmann, Agnes Reif-snyder, Annie L. MacLaughlin, J. Edward Smith, Jr., John J. Jarvis.

At the fourth sacred concert held in the Glenwood Avenue English Lutheran Church, Toledo, O., February 28, the program was furnished by a quartet of soloists. They were Mrs. R. T. Van Devoort, soprano; Mrs. Grace Renee Close, mezzo-soprano; M. E. Jordon, tenor, and Fred Newell Morris, basso, with Alta Rall, accompanist. The concert was under the direction of Mrs. Close.

A. Lacey Baker, assisted by J. H. Conway, tenor, gave an organ recital in Grace Church, Providence, February 28, at which the following program was presented: "Prelude and Fugue," Bach; "Humoresque," Widor; vocal, "The Publican," Vandewater; Offertoire, Wely; "The Rose and Nightingale," Saint-Saëns; vocal, "How Lovely Are Thy Dwellings," Liddle; March, "Joyeuse," Collin.

In the February recital of the Saturday Music Circle, New Orleans, able participants were Rene Salomon, Mrs. M. V. Westbrook, Jessie Tharp and Mary V. Malony. A recital was given at the Newcomb School of Music by Mrs. Laura Stevenson Spang, vocal instructor of the school. Mrs. Spang's accompanist was Margaret Lowry. The Theodore Bendix Players were recently at the Orpheum Theater, New Orleans.

Members of the faculty of St. Mary's School in Raleigh, N. C., appeared in a recent concert of the Euterpe Club of Greensboro, N. C. Muriel Abbott, violinist, played music by Beethoven, Wieniawski (Concerto in D Minor), Kreisler and Dvorak-Kreisler, and Mabel

Sells Owen, soprano, with R. Blinn Owen at the piano, sang songs and arias by Scarlatti, Porelli, Puccini, Weckerlin, Chaminade, Vidal, Purcell, Lohr and Cadman.

The Laurier Musical Club of Brooklyn held one of its regular meetings on February 25 at which participating soloists were Harriett V. Brown, soprano; A. J. Bellenoit, tenor; Rowlee McElvery, basso; William Campbell, baritone; Harold Fowler, tenor; Mrs. Louis Lehend and Mrs. D. Schuster, sopranos, and Emma Williams and Edith A. Thomas, contraltos. Mrs. Kowlee McElvery and H. H. Whittaker accompanied the soloists.

Chamber music delighted many in a recent program at the Century Club, Scranton, Pa., a feature of which proved to be a Mendelssohn Trio, presented by T. H. Rippard, of Wilkes-Barre, and Arnold Lohman and Mrs. Aaron Goldsmith. Others who contributed were Mrs. James Gardner Sanderson, Helen Sanderson, Mary Dimmick, Louis Baker Phillips, Mrs. T. Von Stroch, Dorothy Page, Marion Towne and Elizabeth Dickson.

The work of the chorus class has become one of the most important and popular features of the music department of St. Mary's School in Raleigh, N. C. It has for the past five years been under the direction of R. Blinn Owen, who recently presented the class in Sullivan's "Trial by Jury." In the cast were Margaret Thomas, Robena Carter, Anna Belle King, Frances Tillotson, Lois Pugh, Kathleen Carpenter and numerous others.

A quartet concert for the benefit of the Providence Rescue Mission was given in that city on February 25. The singers were Olive Emory Russell, Mrs. Ada Holding Miller, George L. Claffin and Stephen E. Hopkins, and they were assisted by Stuart Ross, pianist, who gave a miscellaneous program, followed by Liza Lehmann's song cycle, "Parody Pie," which was much appreciated by a good sized audience.

Officials of the International Exposition Eisteddfod to be held at the Panama-Pacific Exposition guarantee the payment of \$30,000 in prizes to winners in the different contests, according to a letter sent out by President Judge H. M. Edwards, adjudicator of literature at the Eisteddfod. The adjudicators of music are Ernest R. Koeger, St. Louis; F. D. Lloyd, New York; David Davis, Cincinnati; Henry Housely, Denver, and Redfern Mason, San Francisco.

Lillie and Lena Sabell gave a piano and vocal recital recently in the studio of their teacher, John Proctor Mills, Montgomery, Ala. The Treble Clef Club of Montgomery also gave a concert recently in the studio of its director, C. Guy Smith. At the second of a series of musicales of the Jewish Social Circle the following artists participated: Miss Finkelstein, pianist; Adeline Moses, contralto; Miss Tovin, soprano; Pauline Lewy, violinist, and Jeannette Haas, pianist.

A gala concert was given in Public School No. 58, New York, February 26, under the auspices of the Wage Earners' Theater League, by Roberta Beatty, contralto; Max Jacobs, violinist; Teles Longtin, tenor, and Ira Jacobs, pianist. Mr. Jacobs won applause for his attractive performances of compositions by Drdla, Sarasate, Ira Jacobs, Beethoven, Gossec and Dittersdorf. There were arias from "Rigoletto" and "I Pagliacci" for Mr. Longtin, as well as songs by Homer and Geehl. Miss Beatty sang effectively a "Carmen" aria and songs by Leoni and Lang.

All the Christian Endeavor societies of Houston, Tex., joined in a delightful musicale given in the Second Presbyterian Church on February 23, under the able management of Bradford White. Mr. White's singing of two numbers gave much pleasure, as did the singing of a Mendelssohn aria by Price Boone. Others who appeared with equal success were Catharine Secor and Bessie White, pianists; Flora Dennison, violinist; Mildred Allison, Bradley Kimbrough and George W. Hurd in vocal solos, and Beulah Barber, reader. The accompanists were four, Miss Secor and Miss White, Gladys Martin and Ruby Estes.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Baker, Elsie.—Philadelphia, Mar. 25.
Bauer, Harold.—Chicago, Mar. 14.
Beddoe, Mabel.—New York, Mar. 18; New York, Mar. 23, 25; Newark, Mar. 24; E. Orange, N. J., Apr. 9; New York, Apr. 15 (Plaza); New Haven (Yale), May 4.
Bensel, Caryl.—New York (Hotel Biltmore), Mar. 28.
Brenner, Orina Elizabeth.—Brooklyn, Mar. 27.
Bryant, Rose.—New York, Oratorio Society (Carnegie Hall), Mar. 24; New York, Mar. 30; New York (Æolian Hall), Apr. 5; Troy, Apr. 21.
Burnham, Thuel.—New York, Apr. 6.
Casals, Pablo.—Chicago, Mar. 4.
Cadman, Charles Wakefield and Princess Tsianina Redfeather.—Eureka, Cal., Mar. 13; Fort Collins, Colo., Mar. 20.
Cheatham, Kitty.—Yale University, Mar. 16; New York, recital, Apr. 5.
Clark, Charles W.—Vassar College, Poughkeepsie, Mar. 12.
Cone, Carolyn.—Milwaukee, Mar. 26; Milwaukee, Apr. 4.
Copeland, George.—New York (Æolian Hall), Mar. 15.
Craft, Marcella.—Chicago, Mar. 22.
De Moss, Mary Hissem.—Newark, N. J., Mar. 7; New York, Apr. 2; Brooklyn, Apr. 4.
Dadmun, Royal.—Brooklyn, Mar. 28 and Apr. 4; Kingston, N. Y., Apr. 6; Brooklyn, Easter Sunday.
Deyo, Ruth.—Cincinnati, Mar. 12, 13.
Damrosch, Walter.—Explanatory Recitals, at the piano on Wagner's Nibelungen Trilogy, Mar. 12, 17, 19, 24, 26, at Æolian Hall, New York, afternoons.
Dilling, Mildred.—Brooklyn, Mar. 17; Rome-utica, Mar. 19; Oneida, N. Y., Mar. 20; Stamford, Conn., Mar. 22; Ware, Mass., Mar. 23; Stamford, Conn., Mar. 24.
Dunlap, Marguerite.—Albany, N. Y., Apr. 21.
Ferguson, Bernard.—Boston, Mar. 31.
Ferrari-Fontana, Edoardo.—Carnegie Hall, New York, Mar. 13.
Fletcher, Nina.—Boston, Mar. 22.
Fulton, Zoe.—Philadelphia, Mar. 16.
Ganz, Rudolph.—Chicago, with Chicago Symphony Orchestra, Mar. 12, 13; Troy, N. Y., Mar. 15; Princess Theater, New York, Mar. 16 and Mar. 30; Pittsburgh, Mar. 19.
Gabrilowitsch, Oleg.—St. Louis, Mar. 12, 13; Brooklyn (Academy), Mar. 15; St. Louis, Mar. 12, 13; Chicago, Mar. 21 (Orchestra Hall).
Garrison, Mabel.—New York (Biltmore Musicales), Mar. 12.
Gerhardt, Elena.—Boston, Mar. 14.
Gluck, Alma.—Chicago, Mar. 19, 20.
Goodson, Katharine.—Detroit, Mar. 16; Hartford, Conn., Mar. 25; Greenfield, Mass., Mar. 26; Bridgeport, Apr. 14.
Gottschalk, Robert.—New York, Mar. 14; Maplewood, N. J., Mar. 17; East Orange, N. J., Mar. 28; Morristown, N. J., Apr. 1; Newburg, N. Y., Apr. 5.
Grainger, Percy.—New York, Carnegie Hall, Mar. 12.
Granville, Chas. N.—Maplewood, N. J., Mar. 17.
Gresser, Emily.—Æolian Hall, New York, Mar. 12.
Gunn, Kathryn Platt.—Brooklyn, Apr. 22.
Hambourg, Mark.—Æolian Hall, New York, Mar. 14.
Harrison, Beatrice.—Boston, Mar. 14.
Hemenway, Harriet S.—Somerville, Mass., Mar. 16.
Hutcheson, Ernest.—Washington, Mar. 13, and 20; New York (Æolian Hall), Mar. 23; Washington, Mar. 27.
Hinkle, Florence.—Cincinnati, Feb. 26, 27.
Holt, Gertrude.—Medway, Mass., Mar. 16; Dorchester, Mass., Mar. 17; Boston, Apr. 1; Malden, Mass., Apr. 11; Manchester, N. H., Apr. 13; Boston, Apr. 30.
Ivins, Ann.—New York City, Apr. 6, 8, 10; Newark, N. J., Mar. 9.
Jacobs, Max.—Newark, Mar. 17; Long Branch, N. J., Mar. 26; Far Rockaway, L. I., Mar. 27.
Knight, Josephine.—Boston, Mar. 31; Salem, Mass., Apr. 8.
Kreisl, Fritz.—Minneapolis, Mar. 19.
Leginska, Ethel.—Carnegie Hall, New York, Mar. 19.
Lerner, Tina.—Boston, Mar. 13.
Lévinne, Josef.—St. Louis, Mar. 19, 20.
Macmillan, Francis.—Cincinnati, Mar. 26, 27.
Mannes, David and Clara.—New York, Mar. 14; Columbus, O., Apr. 16, 17; Cleveland, Apr. 20; Sewickly, Pa., Apr. 22.
Marsh, Lucy.—Harrisburg, Pa., Mar. 18; Providence, R. I., Mar. 25.
McCormack, John.—New York (Biltmore), Mar. 12.
McDowell, Alice.—Boston, Apr. 6.
Miller, Christine.—Bluffton, O., Mar. 12; Erie, Pa., Mar. 24; Chicago, Mar. 28; Boston, Apr. 14, 15; Indianapolis, Apr. 30.
Miller, Reed.—New York City, Mar. 14; Minneapolis, Mar. 31 and Apr. 1; Boston, Apr. 15.
Miller, Mr. and Mrs. Reed.—Mt. Vernon, N. Y., Mar. 15.
Morrissey, Marie.—Maplewood, N. J., Mar. 17.
Nichols, Mr. and Mrs. John W.—New York (Columbia University), Mar. 19; Chicago (Mendelssohn Club), Apr. 29.
Newcomb, Ethel.—Washington, Mar. 18.
Orrell, Lucille.—New York (Biltmore), Mar. 12.
Pagdin, Wm. H.—Boston, Apr. 4.
Rasley, George.—Salem, Mass., Apr. 8.
Reardon, George Warren.—Rutherford, N. J., Mar. 26; Asbury Park, N. J., Apr. 2; New York City, Apr. 17; New York City, Apr. 23.
Sarto, Andrea.—Chicago, Mar. 23 and 29; Boston, Apr. 13.
Schnitzer, Germaine.—Carnegie Hall, New York, Mar. 20; New York (Biltmore), Apr. 9; New York (Haarlem Philharmonic), Apr. 13.
Schutz, Christine.—Buffalo (Orpheus Society), Apr. 12.
Seydel, Irma.—Chicago, Mar. 14; Fremont, Neb., Mar. 18; Burlington, Ia., Mar. 22; Safford, Kan., Mar. 24; Lincoln, Neb., Mar. 29.
Shaw, Alfred D.—New York, Mar. 24; New York, Apr. 2; Yonkers, N. Y., Apr. 14; New York (Astor), Apr. 20; Boston, Apr. 25.
Shaw, Loyal Phillips.—Danville, Ill., Mar. 16; Boston, Mar. 31 (Choral Music Society).
Simmons, William.—New York (MacDowell Club), Mar. 16; New York (Lord & Taylor's),

Mar. 25; New York (St. Stephen's Church), Apr. 2; Æolian Hall, New York, Apr. 5; Goshen, N. Y., Apr. 14; New York (People's Institute Concert), Apr. 28.
Sinsheimer, Bernard.—Mamaroneck, N. Y., Mar. 29.
Sorrentino, Umberto.—New York (Hotel Plaza), Mar. 17.
Spalding, Albert.—Æolian Hall, New York, Mar. 13.
Spross, Charles Gilbert.—New York, Mar. 13; New York (Musicians' Club), Mar. 16; Paterson, N. J., Mar. 18; Poughkeepsie, Mar. 20; New York (St. Cecilia Club), Mar. 23; New York (Carnegie Hall), Mar. 25; New York (Carnegie Hall), Mar. 26; Poughkeepsie, Mar. 28; Lawrenceville, N. J., Mar. 29; New York (Æolian Hall), Mar. 30.
Stevenson, Lucille.—Minneapolis, Apr. 1.
Sundelius, Marie.—Cambridge (Harvard), Mar. 14; Brockton (Mass.) Woman's Club, Mar. 15; Boston, Mar. 16; Summerville, Mass., Mar. 16; Bridgeport, Conn., Mar. 24; Soloist New York Oratorio Society, Mar. 24; tour Minneapolis Symphony Orchestra, Apr. 11 to June 15.
Szumowska, Antoinette.—New York, Mar. 22.
Thompson, Edith.—New York, April 20.
Trnka, Alois.—New York, Æolian Hall, Mar. 26.
Van Der Veer, Nevada.—Mt. Vernon, N. Y., Mar. 15.
Van Dresser, Marcia.—New York (Æolian Hall), Mar. 22.
Ware, Helen.—Indianapolis, Mar. 14; Bloomington University, Mar. 17; Kansas City, Mar. 25; Greeley, Colo., Mar. 27; Denver, Apr. 2; Salida, Apr. 5; College Station, Tex., Apr. 9; Houston, Apr. 11; Hattiesburg, Miss., Apr. 14; Gainesville, Fla., Apr. 17.
Wells, John Barnes.—Hamilton, N. Y., Mar. 18; Brooklyn, N. Y., Mar. 20; Philadelphia, Mar. 27; Brooklyn, Mar. 28; Richmond, Va., Apr. 2; Brooklyn, Apr. 4; Heartsville, S. C., Apr. 7.
Wheeler, Wm.—Cambridge, Mass., Mar. 11; Williamstown, Mass., Mar. 12; New Haven, Conn., Mar. 15; Princeton University, Mar. 19 and 26.
White, Roderick.—Princess Theater, New York, Mar. 23.
Williams, Evan.—Cedar Rapids, Mar. 15; Sioux Falls, Mar. 16; Marshalltown, Mar. 18; Clarksburg, W. Va., Mar. 26; Lawrence, N. Y., Mar. 29; Harrisburg, Pa., Apr. 8; New York, Apr. 9; Proctor, Vt., Apr. 10; Philadelphia, Apr. 12; Rome, N. Y., Apr. 13; Flushing, N. Y., Apr. 14; Toledo, O., Apr. 16; Geneva, N. Y., May 4; Ithaca, N. Y., May 7; Lowell, Mass., May 11; Ames, May 14; Mt. Vernon, O., May 19; Evanston, O., May 27; Pern, Neb., June 2.
Williams, Grace Bonner.—Boston, Apr. 4.
Yon, Pietra A.—Æolian Hall, New York, Mar. 23.
Zimbalist, Efreim.—Brooklyn (Academy), Mar. 14; Cincinnati, Apr. 23, 24; Carnegie Hall, New York, Mar. 25, 26 and 27.

Orchestras, Quartets, Chorus, Etc.

Ann Arbor (Mich.) May Festival, May 19, 20, 21, 22. Soloists: John McCormack, Mme. Ober, Harold Bauer, Lambert Murphy, Olive Kline, Margaret Keyes, Clarence Whitehill, Leonora Allen, Ada Grace Johnson, Theodore Harrison, Earl V. Moore.
Biltmore Musicales.—Hotel Biltmore, New York, Mar. 26 (Soloists), Frieda Hempel, Pasquale Amato, Andre Tourret.
Bostonia Sextette Club.—New Kensington, Pa., Mar. 15.
Boston Symphony Orchestra.—New York (Carnegie Hall), Mar. 18, 20; Boston, Mar. 25.
Chicago Symphony Orchestra.—Chicago, March 12, 13, 19, 20, 26, 27.
Cincinnati Symphony Orchestra.—Cincinnati, Mar. 12, 13, 26, 27; Apr. 9, 10, 23, 24, 30; May 1.
Flonzaley Quartet.—Brooklyn (Academy), Mar. 14.
Jacobs Quartet, Max.—New York, Mar. 13; Brooklyn, Mar. 28.
Kneisel Quartet.—Princeton, N. J., Mar. 12; Boston, Mar. 16; New Haven, Mar. 18; Chicago, Mar. 21; Fredonia, Mar. 22; Cleveland, Mar. 23.
Manhattan Ladies' Quartet.—Leonia, N. J., Mar. 26.
Minneapolis Symphony Orchestra.—Minneapolis, Mar. 19, 31 and Apr. 1; tour Apr. 11 to June 15.
Oratorio Society of New York.—Carnegie Hall, New York, Mar. 24.
Philharmonic Society of New York.—Carnegie Hall, New York, Mar. 12, 13; Brooklyn (Academy), Mar. 14.
Russian Symphony Orchestra.—Carnegie Hall, New York, Mar. 20.
St. Louis Symphony Orchestra.—St. Louis, Mar. 12, 13, 19, 20.
St. Cecilia Club.—Carnegie Hall, Mar. 25, 26.
Zoellner Quartet.—Manhattan, Kan., Mar. 12; Salt Lake City, Utah, Mar. 15; San José, Cal., Mar. 18; Stanford University, Cal., Mar. 19; Los Angeles, Mar. 23; San Diego, Cal., Mar. 24; Long Beach, Cal., Mar. 25; Fresno, Cal., Mar. 26; Stockton, Cal., Mar. 27; Ogden, Utah, Mar. 30.

PEABODY SUMMER SCHOOL

Extensive Curriculum Arranged for Sessions Beginning July 1

BALTIMORE, March 5.—The Summer School of the Peabody Conservatory of Music will be in session from July 1 to August 12 this season. The dates coincide with those of the Johns Hopkins University Summer School, making it possible for students to take supplementary studies at either institution. The teaching staff at the Peabody Summer School will include many of the members of the faculty of the Conservatory and its preparatory department.

The curriculum will include piano, organ, singing, violin, cello, harmony, composition, normal training, interpretation, ensemble playing, improvisation, rhythmic gymnastics, history and music and teachers' course.

By special arrangement the Hall House for Art Students will be open during the session for the girls of the Peabody School. As in former years the Summer school will be under the management of Frederick R. Huber.

NEW YORK CONCERT CALENDAR

MARCH

- 13—Philharmonic Society, evening, Carnegie Hall.
- 13—Young People's Symphony Concert, afternoon, Carnegie Hall.
- 13—Albert Spalding, violin recital, afternoon, Æolian Hall.
- 14—John McCormack, song recital, Carnegie Hall, afternoon.
- 14—Mark Hambourg, pianist, Æolian Hall, afternoon.
- 14—David and Clara Mannes, Belasco Theater, evening.
- 15—George Copeland, piano recital, afternoon, Æolian Hall.
- 16—New York Symphony Society, Carnegie Hall, afternoon.
- 16—Mrs. H. H. A. Beach, recital of her compositions, assisted by George Sheffield, Theodore Spiering and Olive Mead Quartet, Æolian Hall, evening.
- 16—Rudolph Ganz, piano recital, afternoon, Princess Theater.
- 16—Paul Reimers, song recital, afternoon, Æolian Hall.
- 16—Leo Ornstein, piano recital, afternoon, Bantock Theater.
- 18—Boston Symphony Orchestra, Carnegie Hall, evening.
- 18—Schola Cantorum, afternoon, Æolian Hall.
- 19—Alice van Barentzen, piano recital, evening, Æolian Hall.
- 19—Leginska, Ethel, piano recital, evening, Carnegie Hall.
- 20—Boston Symphony Orchestra, Carnegie Hall, afternoon.
- 20—Russian Symphony Society, evening, Carnegie Hall.
- 21—Philharmonic Society, afternoon, Carnegie Hall.
- 21—Joseph Malkin, cello recital, afternoon, Æolian Hall.
- 23—St. Cecilia Society, Waldorf-Astoria, evening.
- 25—Philharmonic Society, Carnegie Hall, afternoon.
- 26—Biltmore Musicales, Hotel Biltmore, soloists, Frieda Hempel, Pasquale Amato, Andre Tourret.
- 27—Philharmonic Society, Carnegie Hall, evening.
- 28—People's Symphony Concert, Carnegie Hall, afternoon.

PHILADELPHIA PRAISE FOR GALLO'S TROUPE

San Carlo Company Finds Favor with Reviewers for Verve of Its Singers

PHILADELPHIA, March 8.—Coming unpretentiously to the Garrick Theater last week, as a regular theatrical attraction, the San Carlo Opera Company of Fortunio Gallo presented a repertoire of eight different productions, and opened the eyes of a good many local music lovers to the fact that there is such a thing as "real grand opera" without the assistance of great "stars" or all the elaborate "fixings" that might be supposed to be indispensable. Opening in "Aida," the San Carlo Company gave on Monday evening a performance of Verdi's opera which, in all but the staging and spectacular effects—which, however, were adequate—was one of the most spirited and satisfying heard here in many seasons. Giuseppe Agostini, an admirable tenor, who had previously appeared here at the Metropolitan, was the *Ramesses*, with Ester Adaberto as *Aida*, Carolina Zawner as *Amneris*, Alexandro Modesti as *Amonasro*, and Emilio Sesona as the *King*, and the manner in which these singers threw themselves into their parts was something of a revelation to some of the seasoned opera-goers present.

Again, on Tuesday evening, when "Lucia" was given, there was much genuine enthusiasm over the real acting as well as the excellent singing of the principals, and the intelligent enthusiasm and vocal proficiency of the chorus. Edvige Vaccari, as *Lucia*, in addition to singing the florid music with pure quality and flexibility of voice, acted the part with intensely dramatic effect. The *Edgar* of Salvatore Sciarretti also was notable for the human quality that this tenor imparted to it, and the really splendid singing of *Henry Ashton* by Angelo Antola was praised by every newspaper critic. In fact, the critics were united in their cordial praise of all the performances of the week, with especial commendation for the musical director, Giuseppe Angelini, and they were agreed that, if the company could be presented with enlarged chorus and proper stage accessories, it would need to offer no apologies whatever for its performances.

In addition to "Aida" and "Lucia," the operas presented were "Cavalleria Rusticana" and "Pagliacci," "Faust," "Rigoletto," "La Gioconda," "Martha" and "Il Trovatore." Toward the latter part of the week, the organization had won a recognition that ensured large audiences, and it is the general opinion that a return engagement at a theater better adapted to grand opera performances would prove highly successful.

The Matinée Musical Club has a plan to increase the associate membership to 600. The active membership is limited to 100 and the complement has long been reached. In preparation for the financial side of the intended extension of activities, a reserve fund committee, headed by Mrs. Horace H. Burrell, will be active until April 27. At the regular club meeting last Tuesday afternoon, the special artist was Antonio Scarduzio, a young operatic baritone, who was received with much cordiality.

Merville A. Yetter, a young tenor of New York, made his first appearance in Philadelphia at a concert given at the Merion Cricket Club last Friday evening, in company with Lance B. Latham, pianist, and Gurney A. Mattox, violinist. Mr. Yetter has a pure lyric tenor of more than ordinary beauty, and his singing discloses promise of future attainment. One of his most pleasing numbers was "The Four Leaf Clover," by J. L. Bailey, Jr., a local composer, which was sung from manuscript. The piano solos by Mr. Latham were received with marked approbation, and in his numbers Mr. Mattox, a youthful violinist, again gave proof of his unusual talent.

A. L. T.

NEW ALTSCHULER SERIES

Orchestra, at Park Theater, Aided by Mr. Bispham and Other Artists

Transferring its activity from the Century Opera House to the Park Theater, the Russian Symphony Society continued its series of Sunday evening concerts on March 7 with a miscellaneous program, calculated to appeal to all kinds of music-lovers. As soloists appeared David Bispham, the eminent baritone; Harriet Scholder-Edlin, the gifted pianist; Frederic Fradkin, the violinist, and Bernard Altschuler, cellist.

Miss Scholder-Edlin made her debut with orchestra on this occasion in Liszt's A Major Concerto. Her choice of this work, which is far superior musically to the hackneyed one in E Flat, is indicative of her musical ability. She is a serious artist and gave a performance which, technically and musically, was worthy of high praise. Her tone is round and she understands the meaning of *legato*. She was recalled a half dozen times.

In "Wotan's Farewell" Mr. Bispham achieved one of the finest pieces of singing which he has done in New York in a long time. He made every bit of this noble music telling and proved his right to a place as a distinguished Wagnerian singer. In Handel's "Where'er You Walk," Mendelssohn's "I'm a Roamer" and Damrosch's "Danny Deever," these sung to the piano accompaniments of Woodruff Rogers, he again won a triumph and countless recalls. Mr. Fradkin played pieces by Wagner and Arensky with orchestral accompaniment in his wonted artistic manner and Mr. Altschuler Saint-Saëns's "The Swan" and Gillet's "Passepied."

The orchestral numbers were the "Tannhäuser" Overture, the "Dance of the Hours" from "Gioconda," Liszt's Second Rhapsody, short numbers by Napravnik, Delibes and Rubinstein, and Ippolitow-Ivanow's "Caucasian Sketches." The playing of the orchestra lacked finish in both the accompaniments and its own numbers.

A. W. K.

WEEK'S MUSIC FOR EMPORIA

Welsh a Leading Factor in Plans for April Festival

EMPORIA, KAN., March 3.—What the Swedes are to Lindsborg, the Welsh promise to be to Emporia. Last year a big music festival was carried to completion through the support of the Emporia Welsh, and Emporia is now planning for a whole week of music in April. F. A. Beach, of the State Normal School at Emporia, who is director of the festival, is depending largely upon the Emporia Welsh in the production of the "Elijah" and the "Bohemian Girl," which with the Minneapolis Symphony and recitals will form the program.

Another important event will be an all-Kansas singing contest, similar to what is known to the Welsh as an Eisteddfod. Twenty Kansas high schools are already entered in this contest, for which cash prizes of five hundred dollars are offered.

W. H. K.

DIDUR CHAMPIONS OPERAS OF HIS NATIVE POLAND

Basso Reports that Mr. Gatti Intends Introducing Works of That School to Metropolitan Audiences—Moniuzko's "Verbum Nobile" Regarded by Mr. Didur as Likely to Appeal to Our Public — His Eldest Daughter a Promising Soprano

"It is my opinion," remarked Adamo Didur, the bass baritone of the Metropolitan Opera House, a few days ago, during a conversation with a MUSICAL AMERICA representative, "that the American musical public and the critics would find much of interest in the opera, 'Verbum Nobile,' by the Polish composer, Moniuzko. The American public knows nothing about the works of this man, whose opera, 'Halka,' was given with such great success in the musical festival in Vienna a few years ago. The music in 'Verbum Nobile' is characteristically Polish. It is as distinctly national in its character and style as the Russian music of 'Russalka,' which was written by one of the composers of the old school.

Another Moussorgsky Opera

"Another opera which would interest Americans, I think, is 'Tran Grozny,' by Moussorgsky, the composer of 'Boris Godounow.' The Polish opera 'Mazepa' contains music somewhat similar in its general character to that in 'Boris.' I understand that it is the intention of Mr. Gatti to include one or more Polish operas in the repertoire for next season, for the purpose of familiarizing the public here with this style of opera."

Mr. Didur was born in Poland and has sung often in opera in that country and in Russia. He has also sung in Covent Garden and came first to America as a member of the Manhattan Opera Company. Since the demise of that organization he has been singing at the Metropolitan.

Immediately after the outbreak of the

war Mr. Didur left Austria with his entire family, which includes his wife and four daughters, and he brought them with him to America.

Miss Didur's Gifts

The oldest daughter, Eva, is now seventeen years old, and she possesses a dramatic soprano voice which gives promise of developing qualities of exceptional beauty and power. On the steamer coming over to America Mr. Gatti and Toscanini heard her sing and were particularly favorably impressed. They advised her to continue her studies immediately after arriving here. Mrs. Didur was a prominent singer and appeared frequently in recital and concert several years ago.



Adamo Didur, the Noted Basso of the Metropolitan, and His Eldest Daughter, Eva, Gifted as a Singer

most popular rôles are those of Mephisto in "Faust," Tonio in "Pagliacci," and the bass rôles in "Huguenots" and "Walküre," besides those in which he has scored his latest successes at the Metropolitan—including Boris, Archibaldo in "L'Amore dei tre Re" and Win-Chee in "L'Oracolo." D. L. L.

Mr. Didur includes in his repertoire more than seventy operas. Among his

GRINNELL, IA., ACTIVE IN MUSICAL ENDEAVORS

Iowa Town, With Only 6,000 Population, Supports Variety of Concert Projects

Grinnell, Iowa, though it is a city of only six thousand, is "on the map" musically. Grinnell College, the oldest college west of the Mississippi, has a flourishing School of Music, with an unusually fine faculty. Among them, Prof. Edward B. Scheve, organist and teacher of piano, is a composer of international reputation, his oratorio, "The Death and Resurrection of Christ," being, probably, his best known work.

Director George L. Pierce is a gifted conductor. His Vesper Choir, composed of the Men's and Girls' Glee Clubs, has lately been said by Daniel Protheroe, of Chicago, to be unsurpassed anywhere. At the recent Eisteddfod held in Des Moines, the Vesper Choir won the grand prize of \$400, for mixed chorus, with a gold medal for Prof. Pierce, the Men's Glee Club won the first place and the

Girls' Glee Club ties for first place. The results were about the same last year.

"The Messiah" is given every year under Prof. Pierce's direction, by the Grinnell Oratorio Society of 200 voices, and the Grinnell College Orchestra.

The May Festival has been held every year for fourteen years, with either the Theodore Thomas (or Chicago Symphony) Orchestra or the Minneapolis Symphony, the Grinnell Oratorio Society and noted soloists. This year Walter Damrosch and his New York Orchestra will appear.

Another talented member of the faculty is Bertha Kathleen Shietts, a pupil of Josef Lhévinne. She is under the management of Harry Culbertson, and aside from her piano teaching, fills concert engagements in the Middle and Southwest States.

Adolph H. Engstrom, tenor, and Marcel Roger de Bouzon, baritone, until two years ago soloists and teachers in Chicago and New York respectively, are frequently heard in concerts.

The concert attractions, on the School of Music Recital Course, are second to

none in Iowa, due to the enterprise of Prof. Pierce. This year have been presented the Zoellner String Quartet, Cornelius Van Vliet, 'cellist, Mrs. Edward MacDowell in her lecture-recital, Maud Powell, Thuel Burnham, and Jenny Dufau and Aresoni in joint recital, and in the past two or three years, the Flonzaley Quartet twice, Kreisler, Lhévinne, Elman, Ganz, Gadske, Frances Alda, and others.

(Mrs.) FAE LA GRANGE-LYMAN.
Grinnell, Iowa, February 24, 1915.

Anna Mae Bowman and William Simmons in Montclair Song Recital

MONTCLAIR, N. J., March 6.—The new Art Museum has lately been put to a new and excellent use as a concert auditorium. Last night Anna Mae Bowman, a young lyric soprano of attractive personality, a resident of this town, and William Simmons, the prominent New York baritone, gave a joint recital there before a small audience. Miss Bowman has a flute-like voice of extreme delicacy, and showed excellent schooling and refinement of interpretation. Her best

work on the program was the old English song "I Attempt from Love's Sickness to Fly." Mark Andrews's "The Call," a brilliant bit of writing, aroused enthusiasm. Mr. Simmons disclosed an ideal baritone voice, rich and resonant, and lots of temperament. Among his numbers Kramer's "A Lover's Litany" and La Forge's "To a Messenger" were so well received that the baritone added "All the World Loves a Lover." In the duets, one a Mozart aria and the other Hildach's "Passage Birds' Farewell," the two voices were well balanced. William Janashek, pianist, who furnished accompaniments for both singers, left nothing to be desired in his work.

W. F. U.

"Exams" to Select Eligible Candidates for Illinois Teaching Post

On April 3, 1915, it is planned to hold an examination at various points in Illinois to provide an eligible list for use in filling the position of director of music at the Illinois School for the Blind at Jacksonville, Ill. The salary of the position ranges from \$100 to \$150 a month with board and lodging in addition at the institution. The examination will be open to residents of Illinois over twenty-five years of age. Applicants should have thorough knowledge of modern methods of teaching music, with particular reference to work with blind children. Application blanks may be secured by addressing the State Civil Service Commission, Springfield, Ill.

Emma Trentini Appears in Operetta by Nedbal

"The Peasant Girl," an American version of Oskar Nedbal's operetta "Polenblut," received its New York premiere, March 1, at the Forty-fourth Street Theater, with Emma Trentini and Clifton Crawford in the leading rôles. Nedbal's music—the composer is a pupil of Dvorak and a member of the famous Bohemian Quartet—was received with much favor. A few additional numbers were composed for the present version of his work by Rudolf Friml.

"Three G's" Victors in Glasgow Composers' Contest

At the recent voting for the "Plebiscite Concert" at Glasgow, on January 30, Percy Grainger's "Mock Morris" Dance was chosen as third favorite. The voting was on suites, ballets and dance compositions, the other works winning being Grieg's "Peer Gynt" and German's "Henry VIII" Dances—"three G's," as was the comment in the Glasgow Herald. The symphonies chosen were Tchaikovsky's Fifth, Schubert's "Unfinished" and Beethoven's Fifth, and the overtures were Wagner's "Tannhäuser" and "Meistersinger" and Beethoven's "Leonore," No. 3.

Miss David Sings at "Theatre Francaise"

Harmonie David, the gifted daughter of Mr. and Mrs. Ross David, made an appearance on Sunday evening, March 7, at the Theatre Francaise, above the Century Opera House, New York. Miss David, who had been engaged by M. Bonheur after he had heard her sing some Bergerettes, sang on this occasion the "Dites-moi Maman" of Weckerlin, and some other French songs. She was well received by the audience and added the Weckerlin "Tambourin."

Has Become a Necessity

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Enclosed find check for renewal of my subscription to MUSICAL AMERICA. It has become a necessity.

A. L. MANCHESTER.

Southwestern University,
Georgetown, Texas, March 1, 1915.

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